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GREAT PROGRAM MUSIC

HOW TO ENJOY AND
REMEMBER IT

By
SIGMUND SPAETH



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DEDICATION

THIS BOOK is dedicated to all those who have read *Great Symphonies: How to Recognize and Remember Them*, or *The Art of Enjoying Music*, or *Stories behind the World's Great Music*, or *The Common Sense of Music*, or *Music for Fun*, or any other volumes that might be considered logical preliminaries. Why not be generous and include all those who like music that tells a story or paints a picture in tones or implies a program of any kind? And why omit those who like music in general? Or even those who don't like music yet but will some day? Dedications are generally too personal. This one is as impersonal and universal as the publishers and booksellers can make it, with
the full consent and co-operation
of the author.

ACKNOWLEDGMENTS

WHILE most of the musical illustrations in this book are in the public domain, and even the quotations from copyrighted material represent what the law calls "fair usage," the author wishes to express his thanks to the various publishers who have co-operated in making this music available in a practical form. The kindness of the E. B. Marks Music Corporation is particularly appreciated in permitting the use of their complete text for *The Happy Farmer*. Special permissions were also kindly given by the Associated Music Publishers, representing a number of important contemporary foreign composers.

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A valuable contribution to this book was made by Katharine Lane Spaeth in preparing the index and attending to other unpleasant but highly important details. The Editorial and Manufacturing Departments of the Garden City Publishing Company have functioned with their customary skill.

PREFACE

THIS BOOK is a compulsory sequel to *Great Symphonies: How to Recognize and Remember Them*, an experiment which proved surprisingly successful. The heresy in that book was to set words to symphonic melodies so that people could retain them in their memories and thus be able to follow the musical structure of a symphony from start to finish. It was heartily condemned by those who evidently prefer to keep most listeners entirely ignorant of what symphonies really are. But it has become increasingly popular with both children and adults who listen to symphonies over the radio or in the concert hall and would honestly like to get a clearer idea of what is going on than the average announcer or program note is likely to give them. Most of them did not mind the harmless little jingles, because they helped them to recognize and remember the music.

The use of words is far more legitimate in this

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book on the great program music of the world. For program music, by its very name, implies a music that has a definite meaning, clearly indicated by the composer. It promises by its title, or by some note or explanation, to tell a story or paint a picture in tones, possibly even to imitate sounds that would not ordinarily be called musical. Even if it merely suggests a mood or an emotion it may be called program music in the broadest sense. Technically it must have no words in its original form, but there is no reason on earth why words should not be added to the outstanding melodies, as the composers have generally made their meaning perfectly clear.

Since the author was not inclined to apologize for *Great Symphonies*, there is even less reason to be apologetic about *Great Program Music*. There is ground for believing also that it will find a far larger audience than the symphony book, merely because people love to read meanings into music, even when they are quite at variance with the composers' intentions. How much happier they should be, once they know that everything is entirely legal and that they are simply putting into words what the creator of the music actually wanted them to be thinking of.

Much has been written in the past about program music, and there is general agreement as to its boundaries, its peculiarities, its virtues and its limitations. The classic volume on the subject

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is by Dr Frederick Niecks.¹ There is an enlightening essay by Ernest Newman, and the American critic, Richard Aldrich, also wrote pleasantly on program music in his *Musical Discourse*, selected from the Music Department of the New York *Times*. This book does not pretend to be either exhaustive or argumentative. It accepts the findings of authoritative scholars, as well as the clearly expressed intentions of the composers themselves. It is addressed (as usual) primarily to the layman and aims to be a practical and comprehensive summary of what is best and most popular in the whole attractive category of program music, clarifying, analyzing and interpreting this material without intentional exaggeration or too vivid an imagination.

The quotations are for the most part given in singable keys, often corresponding with the originals, and they can be played by any home pianist of moderate ability, with one hand. At best the words are to be considered no more than a guide to the composer's expressed or implied meaning. If they make it easier to remember and interpret the tunes, that is all that can reasonably be expected of them.

There is no attempt at appraisal of the music itself. This can safely be left to the individual reader, especially after the repeated hearings that

¹*Programme Music in the Last Four Centuries*, Novello & Co., London.

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the author hopes this book will encourage. If it accomplishes no more than to stimulate such open-minded listening it will have justified itself.

Sigmund Spaeth

Westport, Connecticut

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INTRODUCTORY

WHILE the term "program music" has become quite common in the literature of the art, its meaning still seems rather vague to a surprising number of people. An immediate and exact definition is therefore in order.

In its broadest sense all music that offers a definite program, in the way of telling a story, describing a picture, imitating the sounds of Nature, or even suggesting some specific mood or feeling comes under the head of "program music." Its opposite is generally known as "absolute" or "pure" music, consisting of a mere pattern or design of tones, treated for their own sake, without attempting anything more than an abstract musical expression, attained by the combination of technique and melodic invention.

Obviously all vocal music belongs automatically to the "program" class, for the words themselves are the clearest index to its meaning. The narrower and more accurate definition of program music, therefore, and the one generally applied by musical scholars is limited to *instrumental* music whose composer has announced a definite

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meaning or program, either by the title or by some explanatory note.

Most symphonies, sonatas, string quartets, trios and quintets are *absolute* music, even though some people insist on reading hidden meanings and often whole slices of autobiography into them. Their titles give no hint of a story or a picture, or even a suggested emotion, much less an actual imitation of sounds in everyday life. They are known by their opus numbers (meaning simply "work" or "composition") and possibly their key signatures. If the public in time supplies them with titles (as in the case of Beethoven's popular *Moonlight Sonata*) they are still absolute music from the composer's standpoint. He is the only one who has a right to announce a program or to restrict the significance of his musical workmanship.

Real program music may be classified as narrative, descriptive, imitative or suggestive, and often the same piece belongs in more than one of these categories, perhaps in all of them.

It will be found that the composers of the classic style wrote mostly absolute music, while the romanticists and the moderns showed a marked preference for program music. There are at least two good reasons for this. The classic composers, notably Bach and Haydn, were primarily interested in dealing with the arrangement of tones for their own sake, with emphasis on form and

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technique rather than content or emotional significance. But they were also equipped with limited orchestral resources, so that they could not have created the dramatic and realistic effects of a later period even if they had wished. While the earlier composers (and particularly those of lesser talent) made frequent attempts at descriptive or even imitative music, they were not particularly successful, and to modern ears most of these experiments sound delightfully naïve and completely unconvincing.

It is a mistake, however, to argue that absolute music in general is superior to program music, nor is it fair to insist that great program music should make its meaning clear without any definite announcement on the part of the composer. Obviously, however, the finest program music is well able to stand on its own feet, regardless of any specific meaning, while the best of the world's absolute music can afford to be interpreted in any way that the individual listener chooses. The two opposite extremes therefore meet eventually on the same plane, which is purely musical.

The weakness of program music is that after an idea or a meaning has been definitely established almost any expression may satisfy the listener, who is entirely ready to believe what the composer has told him in advance. It is all too easy to burlesque program music, as in the familiar pianologue, *Three Trees*, in which the trees, the

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stream and the rabbit are all suggested in an equally ridiculous fashion. (There is also the story of the composer who set the Nelson column to music by simply making a growling trill far down on the keyboard to represent the lions at the base, then running a glissando upward for the column itself and finally adding a tinkling chord at the top for Nelson.)

But program music has its advantages, too, chief of which is the power to interest a listener in spite of his or her complete ignorance of music. The same thing is true of all art. A picture with attractive subject matter will appeal to the public regardless of its technical excellence or defects. A book may be badly written but win readers by the compelling power of its plot and characters. In the same way music, if it promises to tell a story or to express a definite meaning of some sort, will find plenty of listeners. Even if the execution is not particularly convincing there will be an audience quite ready to be fascinated. Inside information is always attractive, and the gushing lady who can interpret the whole piece before a note has been sounded is sure to have a wonderful time, even if she bores you to extinction.

Program music also faces the indisputable handicap of too great versatility. It is distinctly embarrassing to find the same sequence of notes given several different meanings. Motion pictures

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have revealed this weakness over and over again. It is unfortunate but true that unless we are told in advance exactly what is intended the same agitated chords and chromatic runs may indicate a chase, a fire, a thunderstorm, a battle or a rushing stream. Similarly a quiet, sentimental passage may connote feminine virtue, faith in fundamental ethics, a reconciliation or the memory of past happiness, with an occasional hint of the propagation of the human race.

Honesty forces the admission that program music may be very cheap and obvious, yet effective because of the announced plot. But it has the unquestioned advantage of attracting quick and sincere attention, if only because the hearer wants to check up on the composer. When it surmounts the restrictions of its program and justifies itself as pure music, as is often the case, it is likely to find a far wider audience than the absolute type.

The following pages contain excerpts from what seems to the author the world's most important program music. The selections are of three kinds. Either they represent great music, regardless of the program, or the program is so clearly carried out that the composition deserves recognition for its dramatic and realistic integrity, aside from any musical value as such. Finally it is necessary to include music that has won a wide popularity, either because of its program or because of its melodic appeal or by a combination of

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both factors. In no case is there any attempt to glorify the music or exaggerate its importance.

The compositions are generally treated in chronological order, grouped according to their creators, and the aim is to sum up the musical structure of each piece, perhaps with its historical and biographical background, briefly but clearly. The themes are supplied with words, quite legitimately, since the intentions of the composers have generally been made entirely clear. But the words must be considered merely a reminder of the expressed meaning of the music, a practical aid to the memory and nothing more.

Approached in this rather naïvely straightforward fashion, program music becomes an endlessly entertaining subject, free from all abstruse argument and scholarly verbosity. There is a minimum of theorizing, for in practically every case the composer has clearly indicated what he meant his music to say. Operatic *Overtures* are included, and here the words, wherever possible, are based upon the libretto itself. In many cases the *Overture* is actually a miniature opera, summing up the entire plot of what is to come.

Program music is definitely the best introduction to music in general. A well-made *Overture* will create the desire to hear the entire opera. A symphonic poem paves the way to actual symphonies, with a casual acquaintance that may

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easily ripen into real friendship and understanding.

It is human nature to follow the line of least resistance, and program music represents that line in the musical field. Vocal music is the easiest of all for the average listener, for the words tell the story, and often the music is a negligible quantity. Next to actual words, possibly with the accompaniment of scenery, costumes and action, as in opera and the ballet, a definite program is the surest way to capture the attention. Dependence on pure pattern or design offers far more difficult problems.

Why not be honest about this normal human reaction and rejoice that so much good and even great program music has been written? If it brings new listeners to music in general so much the better. In any case, there is ample material in the following pages for the experienced student of music as well as the beginner in appreciation or enjoyment. Preliminaries will be kept down to a minimum, with a consistent concentration on the music itself in its most logical and significant aspects.

EARLY EXAMPLES OF PROGRAM MUSIC

TWO ENGLISHMEN get credit for having written the earliest instrumental program music on record. The *Fitzwilliam Virginal Book* contains a *Fantasia* by John Mundy (who died in 1630) in which various sections of the music are labeled "Fair Weather," "Lightning," "Thunder," "Calm Weather" and "A Clear Day"! It is all very primitive and childlike, with rolling bass notes for expressing thunder, quick, disjointed figures for lightning and any quiet melody serving for the rest. Nobody would ever guess what the music meant without the composer's labels.

About the same time the greater and far better known William Byrd (1543-1623) wrote the first battle piece still in existence, appearing in *My Ladye Nevell's Booke*. Here is the composer's description of the contents: "The march before the battle; the soldiers' summons; the march of footmen; now followeth the trumpets; the Irish march; the bagpipe and the drone; the flute and the drum; the march to the fight; here the battle be joined; the retreat; now followeth a galliard for the victory." (A later copy,

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in the British Museum, closes with "the burying of the dead," with a "Tarratantarra" inserted in the midst of the battle.)

Byrd was more successful than Mundy in carrying out his program realistically. His imitations of trumpets, fifes and drums are excellent, and the musical descriptions of fighting and of the gradual retreat ending in disordered flight carry conviction even to modern ears. Obviously a battle piece is the easiest kind of program music to write and the most likely to impress its hearers.

Early English program music might include a delightful series by John Dowland (1563-1626) with the melancholy title: *Lachrymae, or Seven Tears Figured in Seven Passionate Pavans, for Lute, Viols, or Violins, in Five Parts*. This fine composer, of whom it was said that "his heavenly touch on the lute doth ravish human sense," often used descriptive titles, but these generally referred to the original tunes on which they were based, like *The Carman's Whistle* and *The Hunt Is Up*.

Italy produced many examples of program music in the instrumental passages of seventeenth-century operas, particularly those of Claudio Monteverde (1567-1643), Francesco Cavalli (1600-1676) and Marc Antonio Cesti (1620-1669).

A very bad piece of imitative music was produced in 1627 by the Italian Carlo Farina, court

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violinist in Dresden, with the title *Capriccio Stravagante*. The "extravagance" is definitely an understatement, for the composer tried to express in his music the cackling of hens, the mewling of cats, the barking of dogs and such instruments as the flautino, fifferino della soldadesca and chitarra spagnola.

There is better workmanship in two *Sinfonie Boscareccie* ("Wood Symphonies," in 1669) by Marco Uccellini, one of which he called *La Suavissima* and the other *La Gran Battaglia*. Actually this battle was not very terrifying, being mostly limited to two violins snapping at each other.

The great organist, Frescobaldi, who died in 1644, also wrote a battle piece, *La Battaglia*, which is really a set of variations on a bugle call. He imitated the cuckoo call in one of his capriccios and the pifferari in another; but on the whole Frescobaldi composed absolute rather than program music.

Another Italian, Alessandro Poglietti (d. 1683) imitated the nightingale in two of his caprices and based another on the crowing of roosters and cackling of hens. In a set of variations written for the Emperor Leopold I, Poglietti made his organ music successfully suggest the Bohemian Bagpipe, Dutch Flageolet, Hungarian Fiddle and a Juggler's Rope-Dance, with one movement which he called "French Baisel-

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mens" (i.e. "hand-kissings" or "compliments").

Germany's earliest composer of program music was Jacob Froberger (d. 1667), a pupil of Frescobaldi and a great player of the harpsichord and organ. He was credited with knowing how "to represent on the clavier alone whole stories, with the portraiture of the persons that had been present and taken part in them, together with their characters"—a fairly large order for the naïve music of the seventeenth century. Mattheson, in his *Ehrenpforte* (1740), describes a Froberger manuscript which tells in music "what he experienced between Paris and Calais, and from Calais to England, from robbers on land and sea, and how the English organist had abused him, taken him by the arm to the door and kicked him out." This may all be true, but it seems agreed that Froberger overdid it when in his *Lament on the Death of the Emperor Ferdinand IV* he finished with a C major glissando representing "the Jacob's ladder on which Ferdinand IV ascends to heaven." (Cf., the burlesque on the Nelson column above.)

Unquestionably the most important program music of the pioneering days was that of Johann Kuhnau (1660–1722) who preceded the great Bach as cantor in the Leipzig Church of St Thomas. In the year 1700 Kuhnau wrote six *Bible Sonatas* for the clavier, with the following titles: (1) *The Combat between David and Go-*

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liath; (2) *David Curing Saul by Means of Music*; (3) *Jacob's Marriage*; (4) *Hezekiah Sick unto Death and Recovered of His Sickness*; (5) *The Saviour of Israel, Gideon*; (6) *Jacob's Death and Burial*. But Kuhnau added to these titles a detailed description of each sonata, leaving no doubt as to the meaning of practically every note of his music. Thus, for example, he summarizes the argument of the first sonata: "The boasting and defying of Goliath; the terror of the Israelites, and their prayers to God at sight of the terrible enemy; the courage of David, his desire to humble the pride of the giant, and his childlike trust in God; the contest of words between David and Goliath, and the contest itself, in which Goliath is wounded in the forehead by a stone so that he falls to the ground and is slain; the flight of the Philistines, and how they are pursued by the Israelites and slain by the sword; the exultation of the Israelites over their victory; the praise of David, sung by the women in alternate choirs; the general joy, expressing itself in hearty dancing and leaping."¹

With the French composers of the seventeenth and eighteenth centuries program music may be considered firmly established and, on the whole, amply justified. With Couperin and Rameau sharing top honors, the lutenists and clavecinists

¹Two of the Kuhnau sonatas have been published by Novello, London, and all six are reprinted in the *Denkmäler Deutscher Tonkunst*, Vol. IV.

of France showed the world how artistically satisfactory program music could be, combining adequate realism with a high standard of purely musical values.

The founder of this French school of program music was Dennis Gaultier (d. about 1665) who wrote sixty-two pieces for the lute, under the title *La Rhétorique des Dieux*, many of which have descriptive titles, mostly relating to mythology. *Phaeton foudroyé* (Phaeton's Folly) "bears witness to Phaeton being, by his imprudence and ambition, the cause of the conflagration of the half of mankind, to the punishment meted out to the rash youth by Jupiter and to the sorrows of his father Apollo on account of his loss." Of a paradoxical piece called *La Coquette Virtuosa* it is written that "this fair one, who makes as many lovers as there are men that understand her, proves by her priceless discourse the sweetness she finds in the love of virtue, the great esteem she has for those who adore it and that she will give herself to him who will have first attained the title of the magnanimous."

François Couperin *le grand* (1688-1733) must be considered the first great master of program music, a tone painter of miniatures, yet a musical genius in the absolute sense, regardless of subject matter. His four books of harpsichord pieces contain many descriptive titles, sometimes sentimental, often humorous, suggesting states of feel-

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ing, even personal portraits. In his preface to the collection (1713) the composer wrote, "I have always had an object in composing all these pieces; different occasions have furnished me with it—thus the titles correspond to the ideas I have had."

Couperin's clavecin pieces range from such generalities as *Happy Ideas*, *Regrets* and *Tender Languors* to definite musical descriptions and even imitations of bees, butterflies, the nightingale, the mill, the clock, etc. He applies his musical imagination to *The Carillon of Cythera*, *Wandering Shades*, *Female Pilgrims Asking Alms*, *The Comic Performance of Buffoons on a Trestle-Stage*, *The Effects of Bacchus*, various phases of war and ages of childhood. Perhaps the most elaborate group of pieces is the one called *Records of the Grand and Ancient Minstrelsy*, composed of five "acts," which Couperin described thus: "Act I. The minstrel notables and jurymen; Act II. The hurdy-gurdy players and the beggar; Act III. The jugglers, tumblers and mountebanks with their bears and monkeys; Act IV. The invalids, or those crippled in the service of the grand minstrelsy; Act V. Disorder and defeat of the whole troop, caused by the drunkards, the bears and the monkeys." This is definitely a foretaste of such later program music as Schumann's. In fact, Couperin may have suggested the Schumann *Carnaval* by his *Folies Françaises ou les Dominos*. He de-

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scribes these "follies" in detail, under twelve titles: "(1) Virginity under the domino of the color of the invisible; (2) Pudicity under the rose-color domino; (3) Ardor under the carnation domino; (4) Hope under the green domino; (5) Fidelity under the blue domino; (6) Perseverance under the drab domino; (7) Languor under the violet domino; (8) Coquetry under different dominoes; (9) The old gallants and the superannuated female treasurers under purple and withered-leaves dominoes; (10) The kind cuckoos under yellow dominoes; (11) Taciturn jealousy under the mauve-gray domino; (12) Frenzy or despair under the black domino." There is an epilogue, also Schumannesque, of "Lent repentance after carnival indiscretions."

Two of Couperin's most elaborate and fanciful pieces of program music are the *Apotheoses*, referring to the composers Corelli and Lully, the first bearing the additional title *Le Parnasse*. This tribute to Corelli has seven movements, superscribed as follows: "1. Corelli, at the foot of Parnassus, asks the Muses to receive him among them. 2. Corelli, charmed by the good reception given him on Parnassus, shows his joy thereat. 3. Corelli drinks at the fountain of Hippocrene; his company continue. 4. Enthusiasm of Corelli caused by the waters of Hippocrene. 5. Corelli, after his enthusiasm, falls asleep and his companions play the following slumber music very

softly. 6. The Muses awaken Corelli and place him beside Apollo. 7. Thanks of Corelli." (It all sounds a little like those old Salvini stories.)

The *Apotheosis of Lully* is even more complicated, with this detailed program: "1. Lully in the Elysian Fields concerting with the lyrical shades. 2. Air for the same. 3. The flight of Mercury to the Elysian Fields to announce the descent of Apollo. 4. Descent of Apollo, who comes to offer to Lully his violin and his place on Parnassus. 5. Subterranean noise caused by the contemporaries of Lully. 6. Complaints of the same, for flutes and violins, very subdued. 7. The carrying off of Lully to Parnassus. 8. Reception given to Lully by Corelli and the Italian Muses. 9. Thanks of Lully to Apollo. 10. Apollo persuades Lully and Corelli that the union of the French and the Italian taste ought to make music perfect. 11. Lully playing the principal part and Corelli accompanying. 12. Corelli playing in his turn the principal part, while Lully accompanies. 13. The Peace of Parnassus made on the remonstrance of the French Muses, subject to the condition that in future, when their language was spoken there, sonade and cantade should be said, just as one says ballade, serenade, etc. 14. Sally (Epilogue)."

Some of this material is treated naïvely, almost childishly, and much of it does not lend itself naturally to musical interpretation. Yet one must

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agree that the Couperin pieces show a wide variety of expressiveness and that they are musically significant, quite apart from their announced programs.

Almost equally important, and far better known today, is the program music of Jean Philippe Rameau (1683-1764). His *Tambourin*, suggesting the Provençal fife and drum, is often heard on the piano, as is *La Poule*, a striking imitation of the cackling of a hen. Rameau's clavecin (or harpsichord) pieces include such other titles as *The Call of the Birds*, *Sighs*, *Whirls of Dust*, *The Savages* and musical characterizations of indifferent, triumphant, timid, happy and indiscreet heroines.

Of other early French composers of program music Louis Claude Daquin (1694-1772) is remembered chiefly for his charming finger exercise, *Le Coucou*, which imitates the familiar cuckoo call throughout. But he also wrote musical descriptions of the swallow, the guitar, pleasures of the chase, etc., all in a very pleasing, melodious style.

Jean François Dandrieu (1684-1740) composed a book of clavecin pieces with elaborate titles relating to war, the hunt and a village festival. His chase music is mostly fanfares and imitations of horns, with galloping rhythms in six-eight time. War is also indicated by trumpet effects, and at one point the composer tells the

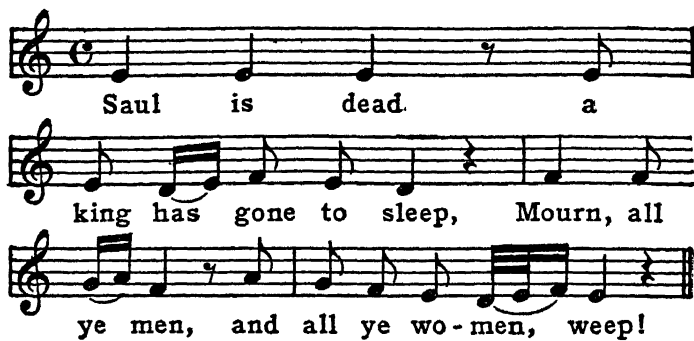
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player that he can imitate the report of a cannon by pounding the lower keys with the entire palm of the left hand! (How many modernists think they invented that trick?) Dandrieu's *Village Festival* is a series of rustic dances. The charm of his music is equalled by the disarming confession that he uses programs to "awaken simple ideas acquired by ordinary experience of common and natural sentiments," and he adds naïvely, "Perhaps I have not always succeeded."

The contemporary giants of music, Johann Sebastian Bach (1685-1750) and George Frederick Handel (1685-1759) wrote as a rule either absolute music or vocal compositions whose meaning was made entirely clear by the words. Yet both can be credited with a certain amount of instrumental program music of the highest type. Handel's *Overtures* to his operas and oratorios are not really programmatic, but he frequently introduces descriptive and imitative effects in his instrumental interludes. For instance, the lively music at the beginning of the third act of *Solomon* is probably a tone picture of the arrival of the Queen of Sheba. *Belshazzar* has a rather programmatic *Overture* and contains also a *Sinfonia Postilione* (or "Postilions," as printed by the Handel Society), following the words "Call all my wise men, sorcerers, Chaldeans, astrologers," indicating the departure posthaste of servants to carry out the command.

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The famous *Dead March* from *Saul* must be considered program music and has actually been sung to words. A practical interpretive text for the main theme is suggested herewith:



Also legitimately included in the great program music of the world is the *Pastoral Symphony* in Handel's *Messiah*, which beautifully conveys a picture of the "shepherds in the fields on the night of the nativity." Words are hardly needed to interpret these melodies:



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Of course the instrumental accompaniments to Handel's vocal music are full of programmatic effects, as with all great dramatic composers. He loves to imitate the song of birds.²

His settings of Milton's *L'Allegro* and *Il Penseroso* (to which he added gratuitously *Il Moderato*) provide realistic instrumental passages of all kinds to represent the "quips and cranks and wanton wiles," the curfew bells, merry chimes, the jocund rebeck, etc. The music of *Israel in Egypt* contains jumping frogs, buzzing flies, the crash of hail and the rush of waters. Even in *The Messiah* there are intensely dramatic and imitative touches in the accompaniment to such phrases as "Why do the nations so furiously rage together?" "Thou shalt break them" and "A multitude of the heavenly host." But such illustrations are endless in the truly expressive music of all time.

Handel's *Water Music* sounds as though it ought to have a program, but actually the title merely marks the occasion of its first performance. The composer was anxious to win the favor of George I, who had come to the English throne in place of Anne, with whom Handel had been a favorite. It was a clever thought to compose an elaborate instrumental piece, to be played from a barge on the Thames as the king's boat went

²Addison wrote an amusing paper in the *Spectator* (No. 5) on such a scene in the opera *Rinaldo*.

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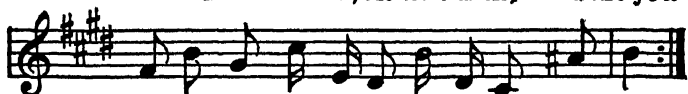
by. The result was some interesting absolute music but without any connection with water, boats or royalty.

The variations on the tune generally known as *The Harmonious Blacksmith* have a little more right to a programmatic basis. There is a story that Handel actually heard this melody sung by a lusty-voiced blacksmith, and it is quite possible that it has a vocal origin. (Handel was never particularly squeamish about borrowing themes wherever he found them.) The truth, however, seems to be that this familiar piece of music was given its name long after Handel had written it and that the explanation is merely that the music dealer and publisher, Lintern, had at one time been a blacksmith and was given the professional courtesy of the adjective "harmonious." Handel merely called it No. 5 in a series of *Pieces for the Clavecin*.

In any case, it seems legitimate to select this excellent tune as an example of program music permitting words to emphasize its origin and title. Here it is in its simplest and most easily remembered form:

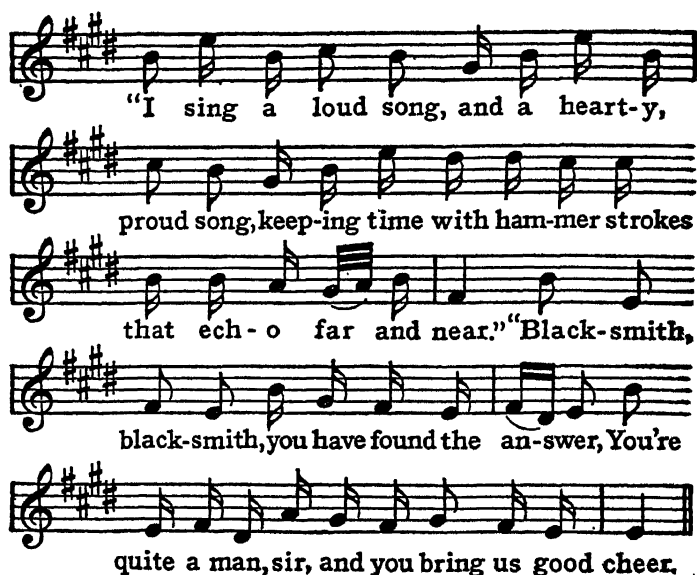


"Black-smith, black-smith, what are you



sing-ing? What tune is ringing so strong and clear?"

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"I sing a loud song, and a heart-y,
proud song, keep-ing time with ham-mer strokes
that ech-o far and near." "Black-smith,
black-smith, you have found the an-swer, You're
quite a man, sir, and you bring us good cheer.

Johann Sebastian Bach (1685–1750) also showed his genius in dramatic and realistic musical expression through instrumental passages in his great choral works. A fine example is the wailing introduction to the opening chorus of the *Passion According to St Matthew*, "Come, ye daughters, weep with me." Contrastingly, the *Christmas Oratorio* opens with an instrumental suggestion of wild rejoicing. This composition also contains a *Pastoral Symphony* which affords an interesting comparison with Handel's, with a consistent figure that suggests the rocking of a cradle:

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When Bach breaks through the restraints of the fugal and polyphonic style he is consistently dramatic and often intensely realistic, as when he depicts the rending of the veil of the temple in the *St Matthew Passion* or, in the same work, calls upon man to lament his many sins. There is drama in the *Sinfonia* that opens the *Easter Oratorio* and in the long instrumental introduction to the *Magnificat*.

But the one Bach piece that is generally recognized as program music (even though not at all well known today) is the *Capriccio on the Departure of His Favorite Brother*. (The German title contents itself with the word *lieb*, meaning "dear," but the Italian uses the superlative, "*dilettissimo*," which could be translated "best loved" or "favorite.")

The actual brother was Johann Jacob, who left home to take a job as oboe player with the Swedish Guard. Sebastian Bach was only nineteen at the time, and his affection for Jacob must have been intensified by the cruel treatment he had suffered from his eldest brother, Johann Christoph.

The *Capriccio* is in six movements, and Bach made every detail of the program clear by definite, printed explanations. The first movement, *Arioso*,

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is described as "Cajolery of friends, trying to dissuade him from his journey." The music of the upper voices clearly represents these pleadings and cajolings, while the bass part must be interpreted as the firm and persistent resolve of the brother to stick to his intentions. Some such wording as this would seem legitimate:

Do not go, Ja-cob dear, we shall
I must be off!

miss you so! Will you stay if we hug and
Fare - well, I must be

kiss you so? You'll not find friends like
go - ing, I must say good-

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this, you know, Wherever you may go!

bye, tho' I do it with a sigh!

The second movement, *Con Moto*, "is a representation of various casualties that might befall him in a strange place," with the additional note "to be played half humorously, half in earnest," with "the theme always sharply emphasized."

Have you thought of all that might

eas - i - ly be - fall If you

Have you thought of all that might

go far a-way from your friends here?

eas - i - ly be - fall a-way from

Have you thought of

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Just think of storms and
here? Think of storms
all that might eas - i - ly be -

Have you thought of
beasts and things you — should fear!
and beasts and things that you should fear!
fall? Think of things you should fear!
all that might eas - i - ly be - fall?

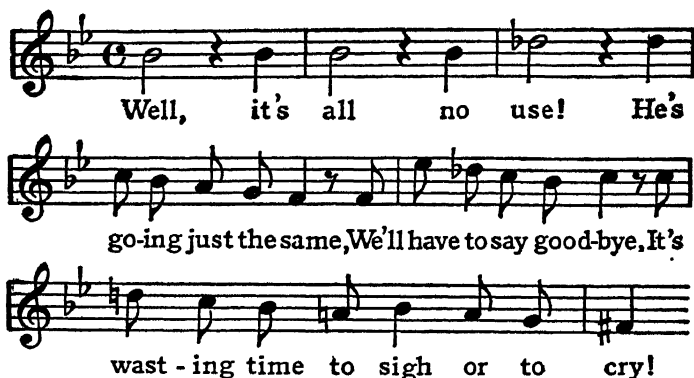
(The contrapuntal music above requires four voices for its overlapping melodies.)

Next comes a beautiful *Adagio*, described by the composer as “a general lament of the friends.” Its chief theme can be worded thus:

Ah, what grief is ours at part - ing!

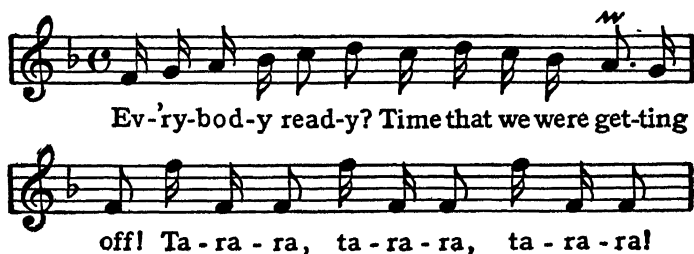
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The fourth movement is called *Recitativo*, with the superscription, "Here finally the friends come and take their leave, as they see that after all it cannot be otherwise." The voices again overlap ("as though speaking all mixed up") and the short section is lively and realistic, with this thematic material:



Well, it's all no use! He's
go-ing just the same, We'll have to say good-bye, It's
wast-ing time to sigh or to cry!

Number five is the *Aria of the Postilion*, in which the horn is definitely imitated in octave jumps. The chief tune goes like this:



Ev-'ry-bod-y read-y? Time that we were get-ting
off! Ta - ra - ra, ta - ra - ra, ta - ra - ra!

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Finally there is a *Fugue* "in imitation of the trumpet of the Postilion." The octave jumps appear again, but the fugal subject is really this:

Crack! get a - long you good for
noth - ing nags, Get a - way from all those
feed - ing bags, We must be on our
way! Get a - long, get a - long!
Can't you hear what I say? Ta - ra - ra!

It all ends quite cheerfully as the beloved brother takes his departure.

Several of Bach's contemporaries wrote program music of a sort, most of which is now completely forgotten. Christoph Graupner in 1733 produced four suites for clavier with the title *The Four Seasons*. J. J. Fux, best known for his famous treatise, *Gradus ad Parnassum*, wrote an

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orchestral suite containing a *Spring Overture* and movements superscribed "To the Nightingale," "To the Quail" and "To the Cuckoo."

More important is the work of Georg Philipp Telemann (1681-1767), who composed two programmatic orchestral suites, one called *Water Music* and the other *Don Quixote*. The *Overture* of the *Water Music* clearly describes a calm sea, with a breeze gradually stirring up rippling waves. This is followed by "the sleeping Thetis," "the wakening Thetis," "the amorous Neptune," "the playful Naiads," "the sportive Tritons," "the stormy Aeolus," "the pleasant Zephyr," "ebb and flood" and "the merry mariners."

Don Quixote, after a general introduction, gives tonal pictures of "the dream of Quixote," "his attack upon the windmills," "the amorous sighs for the Princess Aline," "Sancho Panza blanketed," "the gallop of Rosinante" and "that of Sancho's donkey." It is all carried out musically with spirit and considerable success.

The Italian, Antonio Vivaldi (1680-1743), whose music strongly influenced Bach, composed his full share of programmatic material. Three concertos (Opus 10) bear the titles *Storm on the Sea*, *The Night* and *The Goldfinch*, with some detailed superscriptions over the individual movements.

Vivaldi called his Opus 8 *The Trial of Harmony and Invention*, with the first four concertos

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definitely labeled *The Four Seasons*. The titles are amplified with four sonnets, whose contents are then summarized in direct connection with the music. Here are Vivaldi's summaries exactly as he wrote them:

"Spring: (a) Spring is come; (b) The festive birds salute it with their merry songs; (c) The fountains run with a soft murmur under the breath of the zephyrs; (d) The sky becomes overcast, and thunder and lightning ensue; (e) When calm is restored the birds recommence their singing; (f) On the flowery meadow, amid the rustling of leaves and plants, sleeps the goatherd with his faithful dog by his side; (g) Pastoral dance to the sound of the rustic bagpipe.

"Summer: (a) The heat of the sun makes man and flock languid; (b) The cuckoo sings; (c) The dove and the goldfinch; (d) First zephyrs, then suddenly Boreas; (e) Lament of the fearful villager; (f) Fear of lightning and thunder and swarms of flies disturb his repose; (g) The heavens thunder and lighten, and the hail destroys the ears of corn.

"Autumn: (a) The villagers celebrate the harvest festival with dance and song; (b) Bacchus seduces many; (c) Sleep concludes their enjoyment; (d) Dance and song cease and all are wrapped in sweet slumber; (e) The hunters set out at dawn with horns, guns and dogs; (f) The fleeing quarry is followed; (g) Stunned and tired

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by the noise of shots and barks, it is wounded;
(h) It dies fleeing.

“*Winter*: (a) Shivering with cold; (b) A terrible wind; (c) Running and stamping from cold; (d) The teeth chatter; (e) Feeling quiet and contented by the fireside, while outside the rain pours down; (f) Walking on the ice; (g) Walking cautiously and timidly; (h) Walking boldly, slipping and falling; (i) Running boldly on the ice; (j) The ice breaks up and melts; (k) The sirocco; (l) Boreas and all the winds at war.”

At the close of this elaborate composition spring returns once more, “bringing with it joy.”

Mention should also be made of a strange piece called *The Enchanted Forest*, by Francesco Geminiani (1680–1762), “An instrumental composition expressive of the same ideas as the poem of Tasso of that title.” The ideas are chiefly that trees can be brought to life, to the extent of indulging in conversation. In the thirteenth canto of Tasso’s *Jerusalem Delivered* the trees are represented as objecting to being made into battering-rams and other engines of destruction for the siege of Jerusalem. Geminiani’s music, however, does not go much beyond the mere idea and is programmatic in name only.

The next truly great composer to be credited with real program music is Christoph Willibald von Gluck (1714–1787). His operatic reforms included the treatment of *Overtures*, so as to re-

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late them as closely as possible to the dramatic action that was to follow. Yet the earlier Gluck *Overtures* do not carry out these intentions. It is only with the *Overture to Iphigenia in Aulis* (1774) that Gluck becomes definitely programmatic.

Wagner later described this *Overture* in the following terms: "1. A motive of invocation from painful, gnawing heart sorrow. 2. A motive of force, of an imperious, overwhelming demand. 3. A motive of grace and maidenly tenderness. 4. A motive of painful, tormenting sympathy."

On the other hand, the better-known *Overture to Orpheus and Eurydice* (1762) is little more than a lively curtain raiser, whose chief themes require no more than a general association with the opera.

The best program music in *Orpheus* occurs in the instrumental interludes, of which the ballet of the *Elysian Fields* is the most popular:



The image shows three staves of musical notation in G major (one sharp) and 3/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. The lyrics "Come, bless-ed spir - its fly - ing," are written below the staff. The second staff continues the melody with similar note values. The lyrics "Where mor-tal men are sigh-ing, Or - pheus has" are written below. The third staff concludes the phrase with a double bar line. The lyrics "need of your coun-sel and your aid." are written below. The notation includes various note values, rests, and a final double bar line.

Come, bless-ed spir - its fly - ing,
Where mor-tal men are sigh-ing, Or - pheus has
need of your coun-sel and your aid.

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The succeeding melody, of similar calm and spirituality, is often heard as a violin solo, although originally carried by the flute:



There are also three contrastingly dramatic *Dances of the Furies* whose music scarcely needs words to make its meaning clear.³

The rest of Gluck's program music requires only a brief summary without quotations. The *Overture to Alceste* (1767) may be interpreted as picturing the sadness of the heroine, Alcestis. In the music preliminary to the opera of *Paris and Helen* (1769) there is pomp and passion, to represent the hero, a suggestion of the doubts and regrets of Helen and a mood of festive rejoicing.

The *Overture to Armide* (1777) had already been used by Gluck for two other operas, *Telemachus* and *The Festivals of Apollo*, and cannot therefore be granted any definite program. But for that of *Iphigenia in Tauris* (1779) the composer supplied notes to indicate that the music is descriptive of "calm, a distant storm, the nearer approach of the storm, rain and hail," and finally "the storm ceases."

C. P. E. Bach (1714–1788), most distinguished

*Berlioz pointed out that the second chorus of the Furies contains in its instrumental accompaniment a direct imitation of the howling of Cerberus, the watchdog of Hades.

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of the musical sons of the giant, Johann Sebastian, wrote much program music in the smaller forms, but most of it is forgotten today. He often gave titles to his short instrumental pieces in the manner of the French school of Couperin and Rameau (*La Complaisante*, *La Capricieuse*, etc.), and a trio for two violins and bass contains an elaborate dialogue between *Sanguinicus* and *Melancholicus*, representing the eternal argument of optimism and pessimism. The younger Bach mentions no less than forty-two points in this lengthy debate, which evidently ends in a draw.

A *Sonata in F minor*, by C. P. E. Bach, was marked with a red pencil, "The April day drawn from nature," which may have been the composer's own description. It is worth noting also that the poet Gerstenberg wrote two sets of words to a *Fantasia*, "Socrates drinking the poison cup" and "Hamlet's monologue," thereby setting a precedent for the treatment of program music in this book.

While Franz Joseph Haydn (1732-1809) is considered primarily a composer of absolute music, he must be credited with his full share of programmatic effects, within the limits of the orchestral medium at his command. *The Creation* has an instrumental introduction which represents Chaos. His other oratorio, *The Seasons*, offers four introductory sections, also instru-

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mental, described by the composer as "Transition from winter to spring," "Dawn," "The peasants' joyous feelings at the rich harvest" and "The thick mist with which winter begins."

Frederick Niecks finds in *The Creation* definite imitations or suggestions of "the picturing of light ("Let there be *light*") ; of the throng of hell's black spirits sinking to the deep abyss; of lightning, thunder, rain and wind; of the billowing sea, the flowing river and the gliding, purling brook; of the roaring lion, the flexible tiger and the noble steed; of the peaceful herds and flocks; of the eagle soaring on mighty pens, the cooing dove, the merry lark and the tuneful nightingale; of the flashing shoal of fish and the immense leviathan; of the buzzing host of insects; of the sinuous serpent," etc.

In the music of *The Seasons* the same historian hears "the picture of fleeing winter and his howling ruffian winds, the torrents of melting snow, the tepid air of spring and zephyr's breath; of the morning light on the mountaintops, the rising sun, dusky night and gloomy caves; of the whispering foliage and murmuring streamlet; of thrilling nerves; of the ill-omened lich owl, shrill-voiced cock, bounding lambkins, sporting fish, twittering birds, chirping cricket, croaking frogs, bright-colored insects and barking dogs; of the whirring spinning wheel; of the shepherd's pipe, the merry fife and drum, the loud hunting horns,

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the spaniel roving in search of scent, the fleeing stag and the pursuing men, horses and dogs." This is program music indeed, and it would be cruel to quote the actual measures that presumably fit these picturesque details. There is, to be sure, a thunderstorm in *The Seasons* that is quite realistic.

Haydn's outstanding piece of program music is probably *The Seven Last Words of Our Saviour on the Cross*, written in 1785 for the Cathedral of Cadiz on Good Friday. It was originally called *Passione Instrumentale* and written for orchestra but soon rearranged for string quartet and eventually fitted with words as a cantata. The work is a series of seven *Adagios*, representing the sentences traditionally spoken by Christ on the Cross and ending with a *Presto* called *The Earthquake*.

Many of the symphonies of Haydn have definite titles, but these do not necessarily indicate a program. One symphony was called *Maria Theresa* merely because it was played before the Austrian empress; another, *La Reine de France*, bears perhaps a similar relationship to Marie Antoinette; and the *Oxford Symphony* gets its name from the fact that England's university gave the composer an honorary degree of doctor of music.

The familiar *Surprise Symphony* has a second movement in which the theme is interrupted by a

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crashing chord, variously interpreted as "to wake up the audience" or "to make the ladies scream." In the *Clock Symphony* there is a definite tick-tock in the *Andante*. The *Military Symphony* has its suggestions of band music.⁴

The *Roxelane Symphony* of Haydn is supposed to refer to the French romance of that name in its *Andante*, and the symphonies called *L'Ours* (The Bear) and *La Chasse* justify their titles in the *Finales*. *La Poule* (The Hen) contains definite suggestions of cackling, but there is no particular reason, so far as known, for such symphonic titles as *The Schoolmaster*, *Lamentations*, *Il Distratto* and *The Philosopher*. Three early symphonies of Haydn have the descriptive names *Le Midi* (Midday), *Le Matin* (Morning) and *Le Soir* (Evening), but again there is no indication of a detailed program, although they are very good absolute music.

The famous *Farewell Symphony* was written as a hint to Prince Esterhazy that the orchestra deserved a vacation, with its program mostly in the last movement, *Adagio*. This *Finale* employed the effective trick of having the men gradually blow out their candles, until the last two violinists brought the symphony to a close and left the stage in darkness. (The prince took the

⁴Analyses of these symphonies, with words set to their chief melodies, will be found in the author's *Great Symphonies: How to Recognize and Remember Them*, Garden City Publishing Co., New York, pp. 8-36.

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hint.) Here is the theme of this *Adagio*, transposed from G to the more comfortable key of F, with interpretive words:



Now we shall blow out the lights.



That is the way that an or-ches-tra says fare-well.

Two of Haydn's biographers, Griesinger and Carpani, refer to a symphony in which the composer portrayed a dialogue between God and a hardened sinner, "shadowing forth in it the parable of the Prodigal Son." But it is not made clear just which symphony this was. Carpani also describes Haydn as "weaving a kind of romance or program on which to hang the musical ideas and colors."

For another symphony, also unfortunately not identified, this biographer works out an elaborate program, presumably with Haydn's consent, describing "a friend, rich in a large family and poor in worldly goods, setting out for America to improve his circumstances, succeeding in his project and returning in safety." He gives the following detailed analysis of the music: "Embarkation of the adventurer; departure of the ves-

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sel with a favorable wind and the lamentation of the family and the good wishes of the friends on shore; a prosperous voyage; arrival in strange lands; barbarous sounds, dances and voices are heard (about the middle of the symphony); after an advantageous exchange of merchandise the homeward voyage is entered upon; propitious winds blow (return of the first motive of the symphony), then a terrible storm supervenes (a confusion of tones and chords); cries of the passengers, roaring of the sea, whistling of the wind (the melody passes from the chromatic to the pathetic); fear and anxiety of the wretched voyagers (augmented and diminished chords and semitone modulations); the elements become calm again; the wished-for country is reached; joyful reception by family and friends; general happiness." "In this way," writes Carpani, "were produced other symphonies to which, without saying why, Haydn assigned names that without the explanation now given would appear unintelligible and ridiculous." Perhaps the modern estimate of Haydn as a composer of rather formal, pure music is all wrong after all.

An almost forgotten composer, Carl Ditters von Dittersdorf (1739-1799), created some of the most interesting program music of the eighteenth century in his twelve symphonies based on Ovid's *Metamorphoses*. The titles are as follows: 1. *The Four Ages of the World*; 2. *The Fall of*

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Phaeton; 3. *The Transformation of Actaeon into a Stag*; 4. *The Rescue of Andromeda*; 5. *The Lycian Peasants Transformed into Frogs*; 6. *The Turning into Stone of Phineus and His Friends*; 7. *Jason Carries off the Golden Fleece*; 8. *The Siege of Megara*; 9. *Hercules Is Translated to Olympus among the Gods*; 10. *Orpheus and Eurydice*; 11. *Midas as Judge between Pan and Apollo*; 12. *Ajax and Ulysses Contend for the Armour of Achilles*.

These symphonies all follow the classic form, in four movements, generally with a direct quotation from Ovid prefacing each movement. The tone painting is excellent, and there is little of the obvious imitation so often found in program music. An exception is the musical expression of the barking of dogs in the Actaeon episode. Even here, however, there is no straining after effect.

Beethoven's *Pastoral Symphony* was almost literally foretold in a *Musical Portrait of Nature* by Justin Heinrich Knecht (1752-1817), published in 1784. While Knecht's music is vastly inferior to Beethoven's the two programs are almost identical, as may be gathered from Knecht's own descriptions of his symphony:

"1. A beautiful country, where the sun shines, gentle zephyrs frolic, brooks cross the valley, birds twitter, a torrent falls from the mountain, the shepherd pipes, the lambs gambol and the sweet-voiced shepherdess sings.

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"2. Suddenly the sky darkens; an oppressive closeness pervades the air; black clouds gather; the wind rises; distant thunder is heard, and the storm slowly approaches.

"3. The tempest bursts in all its fury; the wind howls and the rain beats; the trees groan, and the streams rush furiously.

"4. The storm gradually passes; the clouds disperse, and the sky clears.

"5. Nature raises her joyful voice to heaven in songs of gratitude to the Creator."

Knecht's thunderstorm is unconvincing, and most of his music is dull and uninspired. But Beethoven's indebtedness to his original idea cannot be denied.

A complete enthusiast for program music was J. F. Lesueur (1760-1837), who had the distinction of teaching Berlioz to master the art. Lesueur published (in 1787) a book which declared that the object of music must always be imitation. "Music can imitate all the inflections of nature. All the sentiments are also within its domain."

But Lesueur applied these theories mostly to choral and operatic music and wrote no independent orchestral compositions. His intentions were better than his music, as when he describes an instrumental passage in the Psalm, *Super Flumina*, as "the chorus of the Hebrews recalling their captivity at Babylon, when they mingled

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their tears with the murmuring of Euphrates." He then points out that the interpretation "should furnish not only the imitation of Euphrates, but also the imitative image of the dull noise of the contrary winds and the distant roaring of the cataracts of the river, which seemed coming to join the lamentations of the Hebrews, their dolorous chants, and the plaintive accents of the musical instruments with which they accompanied their chorus."

A famous piece of program music was *The Battle of Prague*, by Franz Kotzwara, who committed suicide in 1791. But it is today little more than a reminder of how easy and generally ineffective it is to make music imitate the sounds of war.

Johann Ludwig Dussek (1760–1812) also wrote bad battle pieces, including a trio called *Combat Naval* and orchestral works with the following elaborate titles:

The Naval Battle and Total Defeat of the Dutch Fleet by Admiral Duncan, October 11, 1797; A Complete and Exact Delineation of the Ceremony from St James's to St Paul's on Tuesday, the 19th December, 1797, on Which Day Their Majesties, Together with Both Houses of Parliament, Went in Solemn Procession to Return Thanks for the Several Naval Victories Obtained by the British Fleet over Those of France, Spain, and Holland; and The sufferings of the

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Queen of France: A Musical Composition Expressing the Feelings of the Unfortunate Marie Antoinette during Her Imprisonment, Trial, etc., Op. 23.

Dussek gives this detailed program of *The Sufferings of the Queen of France*, unfortunately also a very bad composition:

"1. The Queen's imprisonment. 2. She reflects on her former greatness. 3. They separate her from her children—the farewell of her children. 4. They pronounce the sentence. 5. Her resignation to her fate. 6. The situation and reflections on the night before her execution—the guards come to conduct her to the place of execution. 7. March. 8. The savage tumult of the rabble. 9. The Queen's invocation to the Almighty just before her death—the guillotine drops (crashing chord with quickly descending diatonic scale). 10. Apotheosis."

In the same class is the program music of Daniel Steibelt (1765–1823), who wrote *The Battle of Neerwinden*, consisting of cheap imitations of bugles, bells and shots (with the modern trick of bringing the palms of both hands down on the keyboard). Steibelt's most elaborate and futile program was supplied for his *Public Christening on the Neva at St Petersburg*, as follows:

"The Bells announce the ceremony. Firing the guns. The joy of the people. The emperor sets

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out from the palace. The throng of the people. Chorus in *Iphigenia* by Gluck. March of the troops. Acclamation of the people. His Majesty's arrival at the place where the ceremony is performed. The divine service. *Te Deum*. Chorus. *Let us pray*, sung by the Patriarch. Departure of His Majesty. The joy of the people. Firing of the guns. The people thronging from the place. Air in *Alceste* with three variations."

The Abbé Vogler, immortalized by Browning in a very fanciful poem and generally considered a charlatan by his contemporaries, naturally turned to program music for ideas which he was unable to express in the absolute style. (He had the distinction of teaching both Weber and Meyerbeer and was at least a good scholar and theorist, though totally uninspired.)

Vogler wrote a quintet called *The Matrimonial Quarrel* and was credited with improvising on the organ a musical description of storms and the fall of Jericho. Among his more elaborate programs the following seem worth quoting:

"*Naval Battle*: 1. Beating of the drums. 2. Martial music and marches. 3. Movement of the ships. 4. Crossing of the waves. 5. Cannon shots. 6. Cries of the wounded. 7. Shouts of victory of the triumphant fleet.

"*Musical Imitation of Rubens's Last Judg-*

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ment: 1. Magnificent introduction. 2. The trumpet resounds through the graves; they open. 3. The wrathful Judge pronounces the terrible judgment on the reprobates; their fall into the abyss; wailing and gnashing of teeth. 4. The just are received by God into eternal blessedness; their bliss. 5. The voices of the blessed unite with the choirs of angels.

“Death of Prince Leopold of Brunswick: 1. The quiet course of the river; the winds that chase it into greater rapidity; the gradual rise of the water; the complete inundation. 2. The general terror and lamentation of the unfortunate who foresee their misery; their shuddering, complaints, tears and sobs. 3. The arrival of the prince, who resolves to help them; the representations and prayers of his officers, who wish to keep him back; his voice in opposition to them, which at last stifles all lamentation. 4. The boat sets out; its reeling through the waves; the howling of the wind; the boat capsizes; the prince sinks. 5. A touching piece with the feeling that suits the occasion.”

Early Italian program music might include the *Devil's Trill*, a popular violin sonata by Giuseppe Tartini (1692–1770), supposedly representing music that the composer, in a dream, heard the devil play. Actually there is nothing very devilish about the music, which still serves

GREAT PROGRAM MUSIC

concert violinists for the display of technique and style. There is a series of sustained trills in the second movement, against a countermelody, thus:



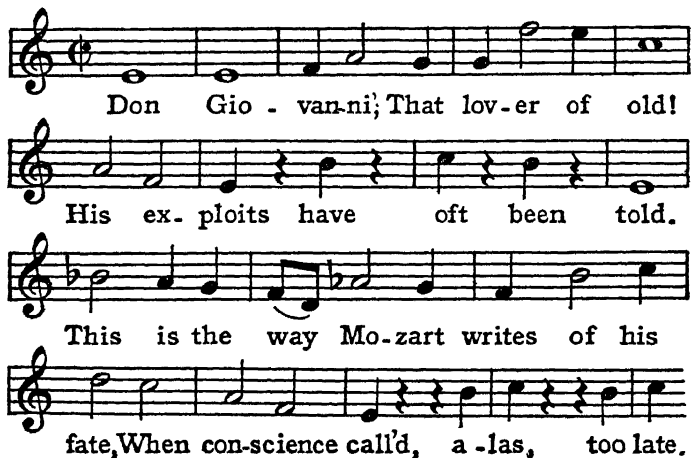
Luigi Boccherini (1743–1805), remembered today chiefly by a popular *Minuet* (definitely of the absolute type), is credited with one piece of real program music, a quintet called *The Aviary*. His biographer, Picquot, says that in this piece the composer “intended to depict a rural scene, where the song of birds unites with the sound of the hunting horn, the shepherd’s bagpipe and the dance of the villagers.” Certainly this quintet contains plenty of bird songs, both at the start and at the finish.

Wolfgang Amadeus Mozart (1756–1791) put most of his realistic and dramatic music into his operas. His purely instrumental works must be considered absolute music of the highest quality.

Even the *Overtures* to the Mozart operas are

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not strictly programmatic, although they generally express the mood and sometimes a suggestion of the content of the drama that is to follow. The *Overture* to *Don Giovanni* is actually given a complete program by E. T. A. Hoffmann in his *Fantasie Pieces* (No. 4), but it is enough to quote here only the main theme, with a general reference to the musical story of the world's greatest lover. ("Oh, Giovanni, oh!" as Alec Templeton would put it.) The words below are a bit optimistic, for Don Juan really went to his doom without any sign of repentance or conscience. But maybe he was sorry later.



Don Gio - van-ni; That lov-er of old!

His ex- ploits have oft been told.

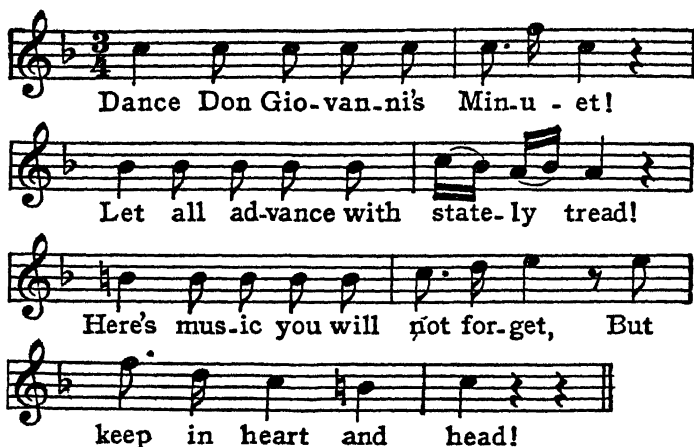
This is the way Mo-zart writes of his

fate, When con-science call'd, a - las, too late.

The most famous melody within the opera itself is the *Minuet*, danced in the final scene of the first act. Its music contains no hint of the

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tragedy that is to be enacted, and it needs no words except by way of reminder.



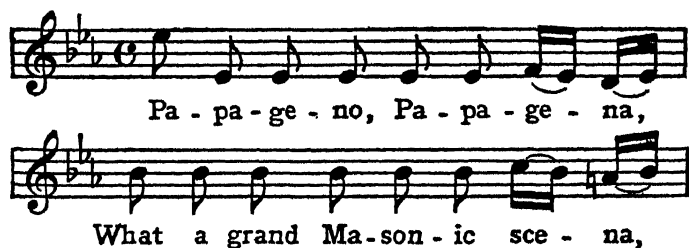
Dance Don Gio-van-ni's Min-u - et!

Let all ad-vance with state-ly tread!

Here's mus-ic you will not for-get, But

keep in heart and head!

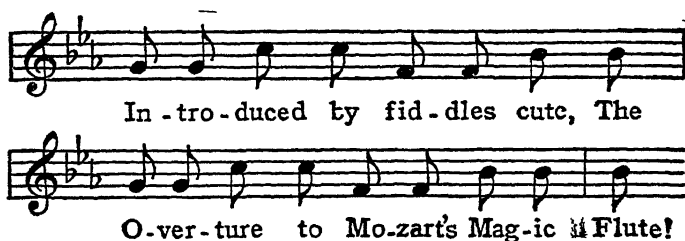
The *Overture* to *The Magic Flute* refers directly to the Masonic ritual of the opera in solemn calls of the trombones. But most of its music is light and airy, suggesting rather the fantastic characters of Papageno and Papagena, the birdcatcher and his bewitched lady. The chief theme of this great *Overture*, which the violins carry through a variety of clever designs, may be remembered by not too serious words:



Pa - pa - ge - no, Pa - pa - ge - na,

What a grand Ma-son - ic sce - na,

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For *The Marriage of Figaro* Mozart wrote a very lively *Overture*, suggesting the pomp of an actual wedding ceremony, although this does not appear until the very end of the opera, whose plot concerns mostly the machinations of the Count Almaviva to keep Figaro, his valet (the former Barber of Seville), from marrying Susanna, the maid. The first real theme is built mostly on chord tones, with the effect of a fanfare:



This is imitated in a second theme, with change of key. (Both melodies are here transposed to a convenient vocal register. The first melody was originally in the key of D major and the second in A major.)


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. Mo-zart's Fig-a-ro is mar-ried to this
hap-py strain. Hear the O-ver-ture re-
peat it once a-gain.

The musical notation is in G major (one flat) and 3/4 time. It consists of three staves. The first staff has a treble clef and a key signature of one flat. The melody starts with a dotted quarter note, followed by eighth notes, and ends with a quarter note. The second staff continues the melody with a triplet of eighth notes. The third staff concludes the phrase with a quarter note.

Mozart is often credited with the little tune to which children still sing their ABCs, as well as the familiar couplet:



One, two, three, four, five, six, sev'n,
All good chil-dren go to heav'n.

The musical notation is in C major (no sharps or flats) and 4/4 time. It consists of two staves. The first staff has a treble clef and a common time signature. The melody is a simple sequence of eighth notes. The second staff continues the melody with a final quarter note.

One other Mozart piece may be called program music, and that is the *March* in rondo form generally known as *Alla Turca* or *Turkish*. It carries out the tradition of the time that Turkish music must make frequent use of the cymbals, bass drum and triangle, and its chief themes easily lend themselves to simple words

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emphasizing this formula. (The keys are made practical for singing, as usual.)



A musical score for a march, written in 2/4 time and B-flat major. The melody is on a single staff in treble clef. The lyrics are written below the staff, aligned with the notes. The music consists of eight measures. The first measure has a key signature change from B-flat to A-flat. The melody is simple and rhythmic, suitable for a march. The lyrics describe a scene of marching soldiers and the sound of instruments.

Cym - bals clang, Bass drums
bang, With the tri - angle's ting-a-ling-a -
_ lang! This was known as Turk-ish _
mu-sic in the days when Mo-zart sang.
This is march-ing al - la
Tur-ca, to the sound of ring-ing
brass; Tink-ling cym-bals not too
nois-y help the march-ing sol-diers pass.

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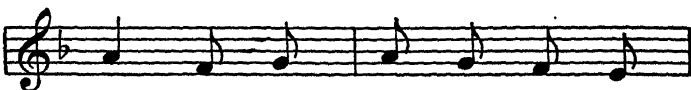
This final strain might be called the *Trio* of the *Turkish March*:



When you march, it is eas - y if the



mu - sic keeps good time, and an - y



tune will sound Turk - ish , if you



have this kind' of rhyme'.

Mozart had far too much dramatic sense to restrict himself entirely to absolute music, although he is remembered today chiefly for the perfection of his tonal patterns. It would be a serious mistake to deny Mozart an important place in any history of program music.

BEETHOVEN'S MASTERY OF PROGRAM MUSIC

WITH Ludwig van Beethoven (1770–1827) another musical giant is found making a genuine contribution to program music. As the first great romanticist Beethoven turns naturally to the expression of more than merely formal tonal designs. He wrote only one opera, *Fidelio*, which was not too successful, but his instrumental music is full of descriptive, narrative, suggestive and even imitative passages.

Of the nine Beethoven symphonies four are given definite programs by the composer. The fifth, in C minor, represents the battle between man and Fate, and Beethoven himself said of the opening four notes, "Thus Fate knocks upon the door."¹

The contents of the sixth or *Pastoral Symphony* are described in far greater detail by Beethoven.²

¹See the analysis and verbal interpretation of this and other Beethoven symphonies in the author's *Great Symphonies: How to Recognize and Remember Them*, Garden City Publishing Company, New York.

²See *Great Symphonies: How to Recognize and Remember Them*, pp. 101–107.

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In the ninth he actually introduces words in the *Finale*, from Schiller's *Ode to Joy*. The seventh was called by Wagner "the apotheosis of the dance," and the eighth contains a movement (the second) built on a personal compliment to Maelzel, inventor of the metronome.

The third has the title *Eroica*, originally dedicated to Napoleon Bonaparte, with a famous Funeral March for its slow movement.³

Probably the worst composition ever written by Beethoven was the so-called *Battle Symphony*, also known as *Wellington's Victory*, a typical piece of claptrap, fit to be classed with all the other musical glorifications of war. The commercially minded Maelzel inspired this monstrosity in order to get some cheap and sensational music for his panharmonicon, an early form of automatic player. It eventually led to a lawsuit between Maelzel and Beethoven.⁴

The composer himself called his *Battle Symphony* "Eine Dummheit" (a foolishness). But, considered merely as blatant program music, it has its points, notably in the clarity of its contents. There are two parts, *The Battle* and *Triumphal Symphony*.

The English army is represented by *Rule*,

³See *Great Symphonies: How to Recognize and Remember Them*, pp. 77-85. (Garden City Publishing Co., New York.)

⁴See the author's *Stories behind the World's Great Music*, pp. 78-82. (Garden City Publishing Co., New York.)

BEETHOVEN'S PROGRAM MUSIC

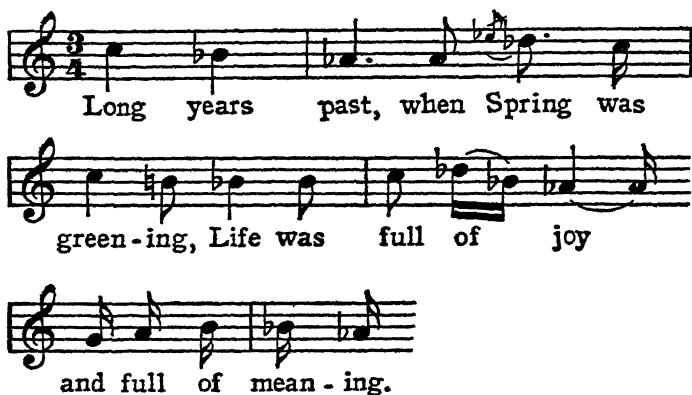
Britannia, played as a march, with the French soldiers using the old *Malbrough* as a theme. When the French are defeated Beethoven simply puts a few measures of *Malbrough* into minor key. The second part of the symphony makes considerable use of *God Save the King*, and it may be assumed that all these melodies are too familiar to require quotation.⁵

Beethoven's truly great program music is in his *Overtures*, including the four that he wrote for his one opera, *Fidelio*. Opinions vary as to the reasons for this prodigality, but it seems fairly well established that the *Overture* known as *Leonore No. 1* was played at rehearsals of the opera but discarded by the composer as unsatisfactory. Actually it is far below the level of the other three, and it was not published during Beethoven's lifetime, appearing posthumously as Opus 138.

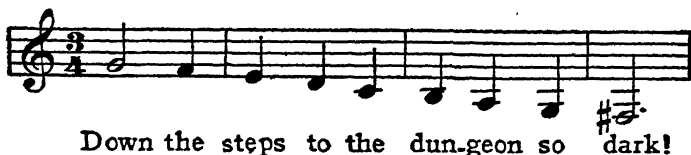
The one theme that is common to all three of the *Overtures* called *Leonore* (but not appearing in the one called *Fidelio*, which is printed in the score of the opera) is the slow melody sung by the hero, Florestan, in the first scene of the second Act, when he recalls in prison the happy days of his youth. Here is its basic form as it finally appears in the third *Overture*:

⁵*Malbrough* is known by the modern words, "We won't go home until morning," and "For he's a jolly good fellow."

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The second and third *Leonore Overtures* both start with a descending scale passage which clearly describes the halting steps of Leonora herself, as she goes down into the dungeon where her husband, Florestan, is imprisoned.



She realizes that the cruel Pizarro intends to murder Florestan, already close to death by starvation, and she intends to foil the villain if possible. Disguised as a young man, using the name Fidelio, she has won the confidence of Rocco, the old jailer, and now helps him dig the grave in which her husband is to be buried.

A fast, syncopated theme, also common to both the second and third *Overtures*, clearly depicts

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the bravery of Leonora, as she prepares to defend Florestan until help arrives in the person of Don Fernando. This exciting melody forms a large part of the material of both *Overtures*, and is given a great variety of treatment by Beethoven.



Brave Le - o - nor - a, what a no-ble wife!



Brave Le - o - nor - a saved her hus-band's life.

Another broad and somewhat slower melody seems to express hope and confidence, with a close musical relationship to Florestan's theme of youth in springtime. It occurs in both *Overtures* but is treated at greater length in the second.



Hope still — must a - bide and Fi-



del-i - ty be her guide. No e - vil shall



foil her, No slan-der can soil her.'

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The climax of the third *Leonore Overture* and the feature which makes it stand out clearly above the others is the distant trumpet call, played off stage, announcing the approach of Don Fernando, repeated shortly after and obviously much closer. This effect is quoted literally from the opera itself, and Beethoven was severely criticized for introducing such a revolutionary idea into a classic *Overture*. But it really makes the whole piece and justifies the rapturous comment of Wagner that this music "is no longer an *Overture*; it is the most grandiose drama in itself." Since this passage is an outright imitation of a trumpet no words are necessary for its interpretation:



It is followed immediately (in the third *Overture*) by a slow theme that definitely expresses relief and the calm expectation of a happy ending, with the rhythm of the trumpet call still heard in the subdued accompaniment. (The story of the policeman who arrested the off-stage trumpeter for disturbing a concert is not true.)

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Both the second and the third *Leonore Overtures* introduce their final sections with a brilliant display of passage work by the strings, at lightning speed. Only the opening measures need be given here, naturally without words:



With such an ecstatic finish to the *Overture* there can be no question as to the happy ending of the opera itself. Strictly speaking, both of these *Overtures* are far too significant to act as mere introductions to a rather conventional music drama. The third, in particular, is as Wagner said, a complete drama in itself, and its overwhelming popularity as a concert piece is fully justified. It is often played as a special introduc-

tion to the third Act, with the real *Fidelio Overture* used at the start.

This final *Overture* was written for a revival of *Fidelio* in 1814, after Beethoven had revised the entire score for the third time. By this time he must have realized that both the *Leonore Overtures* overshadowed his drama and actually constituted a handicap to a work already burdened by too many weaknesses. He therefore wrote a perfectly conventional, cheerful prelude of the type that might introduce almost any gay and entertaining opera, much shorter than the earlier *Overtures* and far better suited to its purpose.

This *Fidelio Overture* practically ignores the darker side of the story and stresses only its lively excitement. It contains no direct quotations from the opera itself and in this respect differs completely from the other three *Overtures*. But modest as it is in its pretensions, the *Fidelio Overture* is a little masterpiece, an ideal introduction for the opera and an effective concert piece in its own right.

The chief thematic material is announced immediately, as though the callboy were knocking on the doors of the dressing-rooms, warning the actors that the curtain is about to rise. But the lively opening is followed immediately by plaintive harmonies, as though to remind the hearer that everything may not be so joyous after all.

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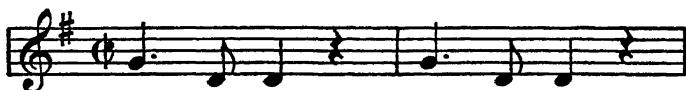


O-ver-ture! O-ver-ture! Ready on the stage!



Sad - ness, glad - ness, slave - ry, brave - ry!

This introductory material is developed into a complete melody later but still with the suggestion that we are merely being told that the opera is about to begin:

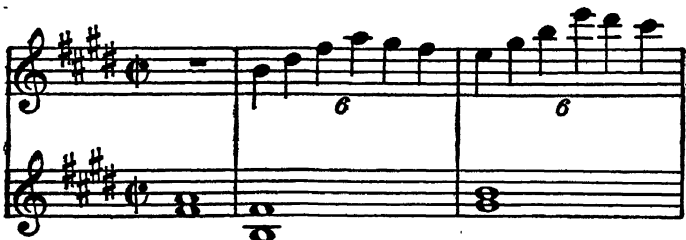


O - ver-ture! O - ver-ture!



Ev - 'ry - bod - y on the stage!

When the plaintive harmonies return, near the end of the *Fidelio Overture*, they are accompanied by the soft voices of the wood wind, in a figure that reappears some years later in the slow movement of Schubert's *Unfinished Symphony*:



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From here to the close everything is happy and gay, with the little three-note pattern that spells "Overture" insistently heard to the very end. In writing a rather unsuccessful opera Beethoven managed to produce at least three outstanding pieces of program music.

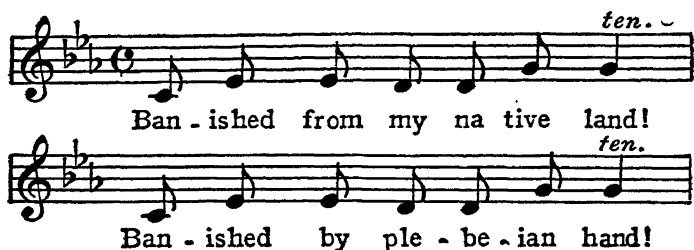
Beethoven wrote two other *Overtures* that stand high in the program music of the world. The one called *Coriolanus*, Opus 62, was published in 1808, as a prelude to the drama of an obscure poet, Heinrich von Collin. It is fair to say, however, that Beethoven was inspired by Shakespeare and actual history rather than the play for which this *Overture* was written. It is a tremendously dramatic work, expressing the energy and will power of Coriolanus, the imploring entreaties of his wife and mother, the terrific struggle of conflicting emotions, with the eventual collapse and death of the hero.

According to Plutarch (with Shakespeare and Von Collin generally agreeing), Coriolanus was banished from Rome by the plebeians and took vengeance by leading the Volscian army to the very gates of the city, only to yield to the pleading of the Roman women, led by his own family. After withdrawing his army, Coriolanus, according to different versions of the story, either committed suicide or was put to death by the Volscians.

Beethoven's *Overture* opens with a fortissimo

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unison of strings followed by a blasting chord from the full orchestra, depicting the proud character of Coriolanus himself. (This occurs three times.) The first theme expresses agitation and might be interpreted thus:



The second theme is definitely imploring and clearly depicts the scene in which the women, led by the mother and wife of Coriolanus, plead with him to withdraw from his attack upon Rome:



The restless, agitated figure of the first theme supplies most of the material for the development section. In the recapitulation the imploring theme returns in a new key (C major) and the *Overture* ends with the tearing unisons and chords of the start, leading dramatically to the death of Coriolanus, which is emphasized by

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gradually diminishing volume, closing with very soft pizzicato octaves in the strings.

Beethoven's Opus 84, written in 1810, is the incidental music to Goethe's tragedy, *Egmont*, of which only the *Overture* is generally heard today. (It originally included also four entr'actes, two songs and three instrumental pieces, all of which are still played when the drama is performed abroad.)

The *Egmont Overture* deserves to stand with *Coriolanus* and the *Leonore* masterpieces as great program music. It is really a symphonic poem, and it concentrates upon the historical significance of the drama rather than the human relationships.

There are three parts to the *Overture*, representing in turn oppression, conflict and victory. The first part has been described as "the stern command of iron-willed tyranny and the wails and plaints of the downtrodden." Certainly the introductory measures suggest the mailed fist and the iron hand.



The second strain of the introduction might represent wailings, but is also easily associated with Clara, the brave young girl who loves Egmont and is beloved by him.

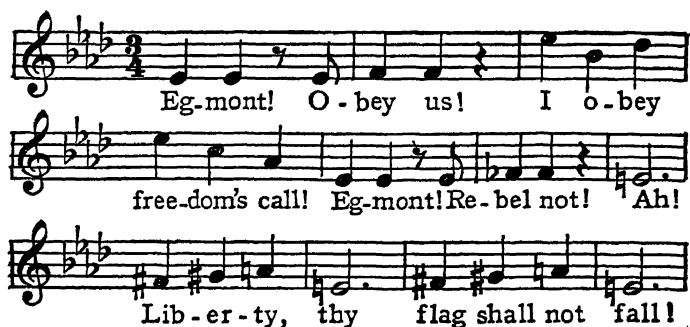
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The main theme of the *Overture* unquestionably expresses the gathering discontent of the Netherlands, finally breaking out in open revolt against Spanish tyranny, under the leadership of Count Egmont:



The final section represents a "symphony of victory" with the ultimate triumph of liberty and the death of Egmont. The introductory theme changes to a complete melody, with strong suggestions of the later material of the ninth symphony.

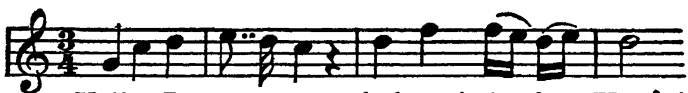


At the close a terrific fanfare of brass echoes the actual trumpets ordered by the Duke of Alva

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to drown out the farewell speech of Egmont. No matter how it is interpreted, this is a climax such as no composer before Beethoven had been able to write.

Beethoven's earliest *Overture*, numbered as Opus 43 and dated 1801, was composed for the *Prometheus Ballet*, a work which gained him great popularity in Vienna. It is a naïvely simple piece as compared with his later inspirations in this form, but its introductory theme is worth quoting, if only because it strongly suggests the slow melody of Beethoven's second symphony. His opening chords are a similar reminder of the start of the first symphony, and the Adagio strain that follows is definitely reminiscent of the tune best known today as a hymn. (The tune is generally called *Alsace*, with words by Isaac Watts beginning, "Kingdoms and thrones to God belong.")



Hail to Pro-me-the-us, who brought fire from Heav'n!

Beethoven wrote several other *Overtures*, none of them particularly important. Two of them belong to the year 1811, contributing to the incidental music for two of Kotzebue's dramas, *King Stephen* and *The Ruins of Athens*. The former is given a Hungarian flavor (Stephen

was Hungary's first benefactor) by closing with a brilliant czardas. The latter has the distinction of being the shortest and least pretentious of all the Beethoven *Overtures*.

In 1814 Beethoven contributed an *Overture* to the celebration of the Emperor's "Name Day" (*Zur Namensfeier*) and thereby created the type of concert *Overture* later perfected by Mendelssohn and other composers. He specifically called it an "*Overture* for any occasion or for use in the concert hall," and it therefore escapes the legitimate title of program music.

Eight years later, in 1822, Beethoven wrote his final *Overture*, *Die Weihe des Hauses* (*The Consecration of the House*), to inaugurate the new Josephstädter Theatre in Vienna. It suggests the style of Gluck and Handel, yet curiously contains something of the rare spirit that went into the *Missa Solemnis* and the ninth symphony. Its opus number is 124, and it therefore belongs among the most mature compositions of the master.

Far more obvious and popular is the incidental music to *The Ruins of Athens*, best known today by the familiar *Turkish March*. This little tune, largely built upon a two-tone pattern, deserves to be quoted if only because of its wide vogue among amateur pianists. It suggests the traditional drums, cymbals and triangle, with the effect of a passing parade.

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Hear Beet-hov-en's Turk-ish March, a

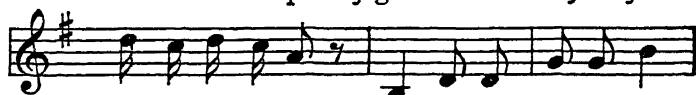


sau-cy lit-tle tune, so gay and arch!

Also ranking among the more obvious pieces of program music by Beethoven is the *Rondo* for piano, Opus 129, whose manuscript bears the title, "Fury over the lost penny, vented in a capriccio." It is rather a pleasant fury, unquestionably expressed with the composer's tongue in his cheek. The chief theme goes like this:



Where has that pen-ny gone? Bother an-y-way!



Laws-a-lack-a-day! Now is that pen-ny lost?

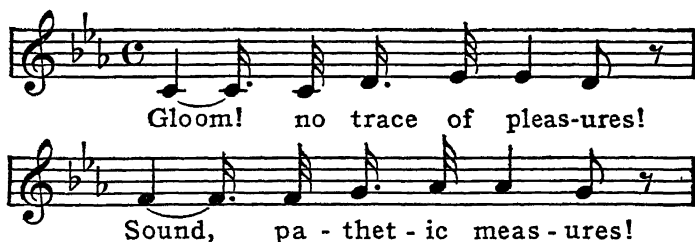


What-'ll peo-ple say of the cost?

Among the Beethoven piano sonatas two are given definite programs by the composer. The title *Pathétique*, applied to Opus 13, is his own,

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justifying the quotation of at least the opening theme, as carrying out this melancholy mood. Tschaikowsky may have deliberately imitated its notes for the opening of his own *Pathétique* symphony.)



The so-called *Moonlight Sonata* actually has nothing to do with moonlight. Beethoven called it merely "Sonata quasi una fantasia, in C sharp minor, Opus 27, No. 2." There are fanciful stories of his improvising it for the Countess Giulietta Guicciardi, after standing in the moonlight outside her home where a gay party was going on, and of a similar improvisation for the benefit of a blind boy and his sister, whom he found standing on a street corner.

If the *Moonlight Sonata* had any program at all it was definitely inspired by a poem of Seume's, describing a girl in a church praying for the recovery of her sick father, her sighs rising with the incense at the altar. On this basis its opening theme might be interpreted thus:

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Grac-ious Lord, deign to hear this



poor daugh-ter's pray'r.

There is also no real reason for accepting the title *Pastorale* for the sonata in D major, Opus 28, or that of *Appassionata* for the one in F minor, Opus 57, although the latter lives up to the name in its passionate expression of emotion. (Both titles were the invention of the publisher, Cranz, of Hamburg.)

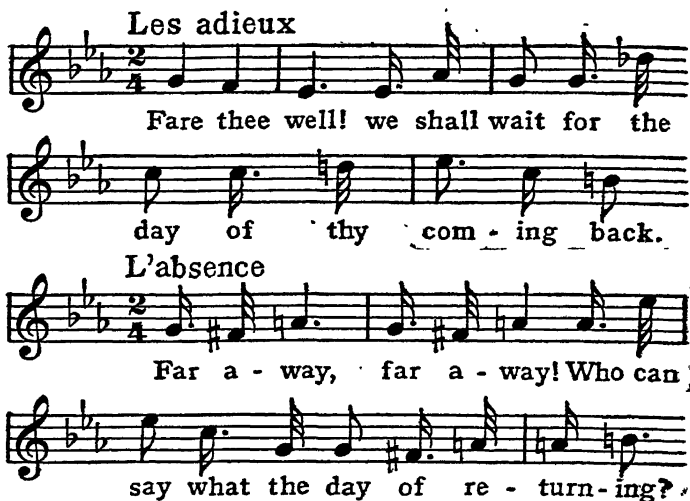
The famous *Kreutzer Sonata*, for violin and piano, has no program (Tolstoy to the contrary notwithstanding), and its title represents merely a dedication to the violinist, Rudolph Kreutzer, after Beethoven had quarreled "over a girl" with Bridgetower, who first played it (at sight?) in public.

The piano sonata known as *Waldstein* (Opus 53) also indicates by its title no more than a dedication, in this case to Count Ferdinand Ernst Gabriel, who succeeded to the titles of Waldstein and Wartemberg von Dux.

But there is one other Beethoven sonata besides the *Pathétique* to which the composer himself gave a program. It is the one in E flat, Opus 81, whose three movements are called by Bee-

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thoven *Farewell, Absence* and *Return*. It is only fair therefore to give its leading themes a suggestion of these meanings.



The “return” theme is a galloping affair that scarcely needs or permits words.



It is generally accepted that these sentiments applied to Beethoven's pupil, the Archduke Rudolph, who left Vienna at the approach of the French. But it is entirely possible that the sonata refers to one of the ladies who influenced so much of Beethoven's life and music.

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In one of his last string quartets (Opus 132) Beethoven gives the second movement the title, "Thanksgiving Song in the Lydian Mode, Offered to the Divinity by a Convalescent." Its chief theme may be interpreted thus:



Another evidence of program music turns up in the last section of the still later quartet, Opus 135, in which Beethoven definitely labels two of the phrases, "Muss es sein [Must it be]?" "Es muss sein [It must be]," with the superscription, "Der schwergefasste Entschluss [The Resolution Formed with Difficulty]." Here are the actual phrases in question, the first appearing in the cello part, and the second announced by the first violin:



This about completes the program music of Beethoven, and the list is admittedly impressive. There is a story that when Schindler asked Bee-

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thoven the meaning of two of his sonatas (Opus 31, No. 2, and Opus 57) he answered gruffly, "Read Shakespeare's *Tempest*." Of the sonata in E minor, Opus 90, dedicated to Count Moritz Lichnowsky, Schindler reported that Beethoven "remarked that he had intended to picture in his music the love story of the count and his wife; adding that if a superscription was required that of the first movement might be 'Struggle between head and heart,' and that of the second, 'Conversation with the loved one.'" (The reference is to the love of Count Lichnowsky for an opera singer, whom he eventually married.) Beethoven also told his friend Amenda that when he composed the Adagio of the string quartet in F, Opus 18, No. 1, "he thought of Romeo and Juliet in the tomb scene." These are interesting bits of gossip, but they add little to the estimate of Beethoven as a creator of program music, based upon his truly great *Overtures* and *Symphonies*. Judged by these masterpieces, he becomes one of the outstanding dramatic composers of all time, with a convincing realism that is challenged only by Wagner himself.⁶

It may be worth noting that the final melody of the *Eroica* symphony was used twice before by Beethoven, once in the *Prometheus* music and once as a *Contredanse* (sometimes called *Country Dance*), No. 7 in the series. The first of the *Country Dances* has been turned into a lively mixed chorus, published by the E. B. Marks Music Corporation, with words by this author, under the title *On Time*. The popular *Minuet in G* has also been supplied with words.

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A YOUNGER contemporary of Beethoven, the successful operatic composer, Carl Maria von Weber (1786-1826), well deserves a high place among the creators of real program music. One of his most popular instrumental pieces is a set of waltzes known as *Invitation to the Dance*, which has been used as accompaniment to the ballet, *Spectre de la Rose*, with Fokine's choreography.

The composer himself, however, supplied a complete and totally different program when he played these waltzes to his wife in 1819, two years before their publication. She reported his commentary as follows: "First approach of the dancer (measures 1-5); the lady's evasive reply (5-9); his pressing invitation (9-13); her consent (13-16); they enter into conversation; he begins (17-19); she replies (19-21); he speaks with greater warmth (21-29); she sympathetically agrees (23-25). Now for the dance! He addresses her with regard to it (25-27); her answer (27-29); they draw together (29-31), take their places, are waiting for the commencement of the dance (31-35). The dance. Conclu-

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sion: his thanks, her reply, their retirement. Silence."

This is surely a detailed program, even though the dance itself is left entirely to the imagination of the hearer. But the mood of this captivating waltz music is unmistakable. Niecks says, "We may read in it a whole story of youthful joyousness, coquetry, courtship and love."

For the first thirty-five measures of the *Invitation to the Dance* it is possible to follow Weber's program quite closely. The opening conversation, for instance, could run about as follows:

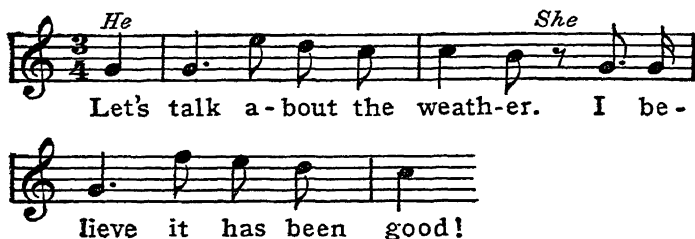
The musical notation is arranged in three staves, each with a vocal line and a corresponding lyric line. The first staff is labeled 'He' and the second 'She'. The music is in 3/4 time and C major. The lyrics are: 'I beg your par-don, have we met by chance? May I ask you for a dance? Oh, sir! Oh, sir! Is this a sud-den ro-mance?'

He
I beg your par-don, have we met by
She
chance? May I ask you for a dance? Oh,
sir! Oh, sir! Is this a sud-den ro-mance?

(All the music is here transposed from five flats into the easy key of C major, but even then the vocal range is a bit extreme in both directions.) The next eight measures are an elaboration of the same idea, with the lady finally saying, in effect, "Oh, I might as well consent!"

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Their actual "conversation" might start like this (as it generally does) :



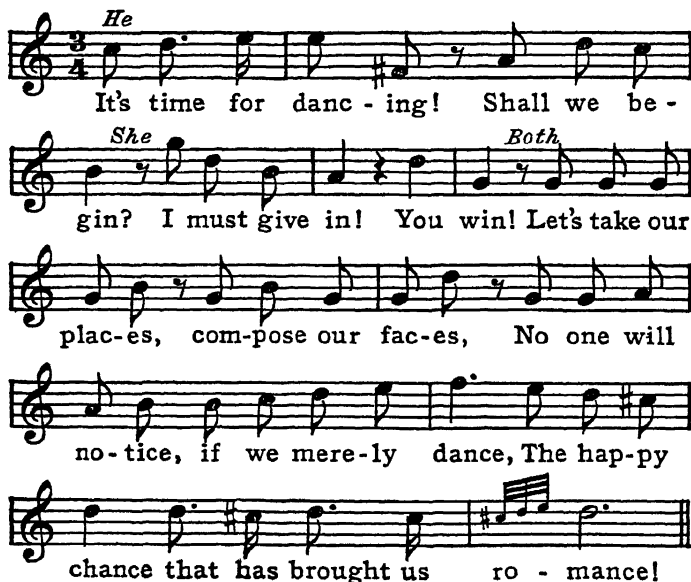
He *She*

Let's talk a-bout the weath-er. I be-
lieve it has been good!

The first musical staff shows a melody in 3/4 time. The first four measures are labeled 'He' and the next four measures are labeled 'She'. The lyrics 'Let's talk a-bout the weath-er. I be-' are written below the first staff, and 'lieve it has been good!' are written below the second staff.

When he "speaks with greater warmth" and she "sympathetically agrees" an extension of the same music might fit the words, "Now at last we are together." "Oh, alackaday, I'm being wooed!"

The introduction can then be concluded thus:



He *She Both*

It's time for danc - ing! Shall we be -
gin? I must give in! You win! Let's take our
plac-es, com-pose our fac-es, No one will
no-tice, if we mere-ly dance, The hap-py
chance that has brought us ro - mance!

The second musical section consists of five staves. The first staff is labeled 'He' and the second staff is labeled 'She'. The third, fourth, and fifth staves are labeled 'Both'. The lyrics are written below each staff: 'It's time for danc - ing! Shall we be -', 'gin? I must give in! You win! Let's take our', 'plac-es, com-pose our fac-es, No one will', 'no-tice, if we mere-ly dance, The hap-py', and 'chance that has brought us ro - mance!'.

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Most of the actual waltzes neither admit nor require words. The first is very lively with tremendous jumps into the upper register, and this is followed by a quieter strain but still with widely spaced intervals:

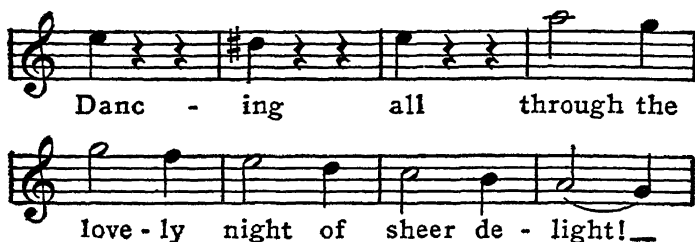


The next melody may be considered the chief waltz of the series, and this deserves a rudimentary text, although really too high for singing:

Now we're danc - ing!

How en - tranc - ing!

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One more waltz strain is worth quoting, again in a lively mood and purely instrumental:



Beyond this there are fast scale passages for connecting links and various repetitions and recapitulations, with occasional changes of key. When the dance is finished the music of the introduction returns, and it may be left to the imagination of the hearer to supply the words of "his thanks" and "her reply." The charming composition ends very softly with three major chords.

A still more elaborate program was supplied by Weber for his celebrated *Concertstück* (Concert Piece), Opus 79, although it is often looked upon as absolute music. When he first planned this composition in 1815 he called it a *Concerto in F minor*, and in a letter to his friend Rochlitz

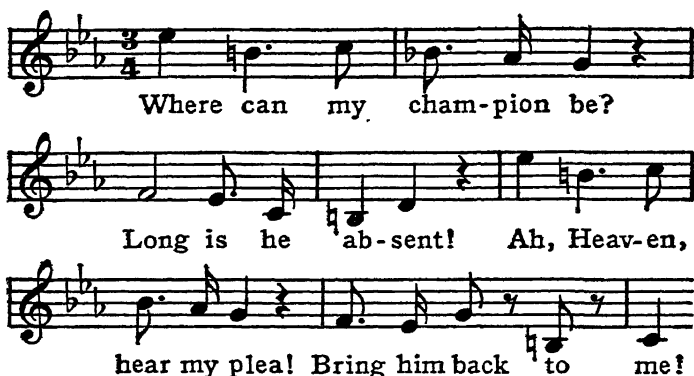
he briefly revealed this program: "Allegro, separation; Adagio, lament; F'inale, profoundest sorrow, consolation, meeting again and jubilation."

Weber later decided to conceal this program from the public, fearing to be accused of charlatanism. But in 1821, when he had finished the work, Weber played it for his wife and his pupil, Julius Benedict, and gave them the complete story in these words: "The lady sits in her tower; she gazes sadly into the distance. Her knight has been for years in the Holy Land; shall she never see him again? Battles have been fought, but there is no news of him who is so dear to her. In vain have been her prayers and her longing. A dreadful vision rises in her mind: her knight is lying on the battlefield, deserted by his companions; his heart's blood is ebbing fast away. Could she but be at his side! Could she but die with him! She falls down exhausted and senseless. But hark! What is that distant sound? What glimmers in the sunlight from the wood? What are those forms approaching? Knights and squires with the cross of the Crusaders, banners waving, acclamations of the people, and there! It is he! She sinks into his arms. What a commotion of love! What an infinite, indescribable happiness! The very woods and waters sing the song of true love; a thousand voices proclaim its victory."

While it is difficult to follow this program in detail throughout the music it is definitely there

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in spirit and sentiment. A literal translation of some of the themes is therefore justified, in accordance with the composer's intentions. The opening, in the wood wind (here transposed down a fourth) may well represent the mournful sighs of the bereaved lady:

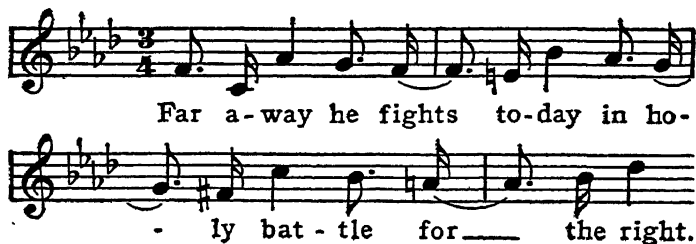


Where can my cham-pion be?

Long is he ab-sent! Ah, Heav-en,

hear my plea! Bring him back to me!

The strings then enter with an explanatory theme:



Far a-way he fights to-day in ho-

- ly bat-tle for the right.

The piano starts with brilliant arpeggios and soon plays the opening theme, repeating it in imitation against the strings. The solo instrument

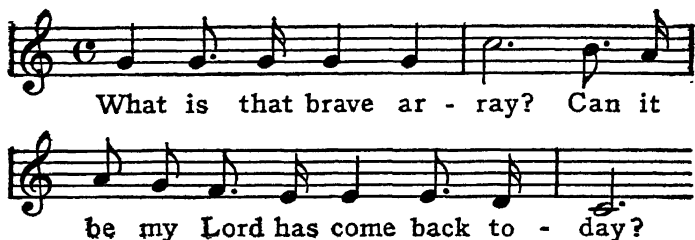
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proceeds through more and more dazzling technical displays, with rapid chromatic scale passages, all giving the effect of extreme emotional excitement.

A quieter melody is eventually introduced by the solo flute, in competition with the piano:



(As written, the flute plays this an octave higher.)
The same material is then treated by other instruments, and finally the clarinets and trumpets announce the stirring march which heralds the hero's return:



From this point to the end the mood of the *Concert Piece* is one of pure joy. The piano runs wild in rapid scale passages, to start the section marked *Presto giojoso*, and then organizes its ecstasy in the following terms, reminiscent of the

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Presto of Beethoven's seventh symphony, written only a few years earlier:



A tender touch, marked *dolce* (sweetly), varies this unrestrained enthusiasm, first in the strings, then in the wood wind:



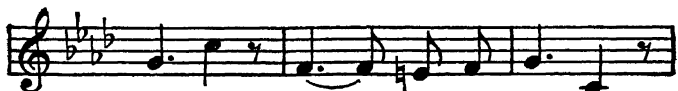
Finally the full orchestra expresses, still in a fast six-eight time, the sentiments of Weber's closing lines. ("What a commotion of love! What an infinite, indescribable happiness! The very woods and waves sing the song of true love; a thousand voices proclaim its victory.")



Na - ture is sing - ing,



Wel - kin is ring - ing! What - a com -



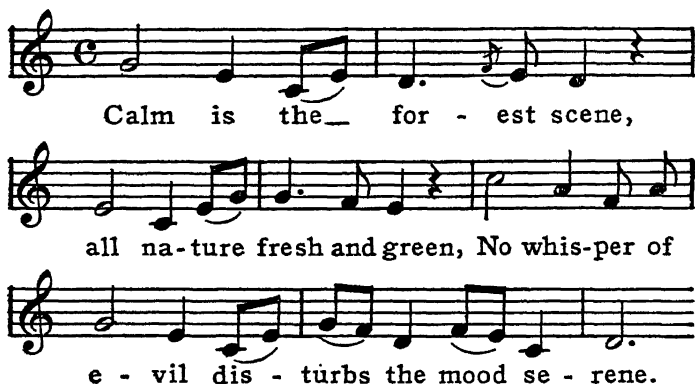
mo - tion! Lov - er's e - mo - tion!

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One realizes at the end of the *Concert Piece* that Weber did not exaggerate the dramatic significance of his self-confessed program.

Weber's three well-known *Overtures*, to the operas *Der Freischütz* (The Free Shooter), *Euryanthe* and *Oberon*, all rank high as program music. Each of them makes some quotations from the opera which it preceded, but in general they reflect the mood and atmosphere of the entire work rather than serving as mere medleys of the outstanding tunes.

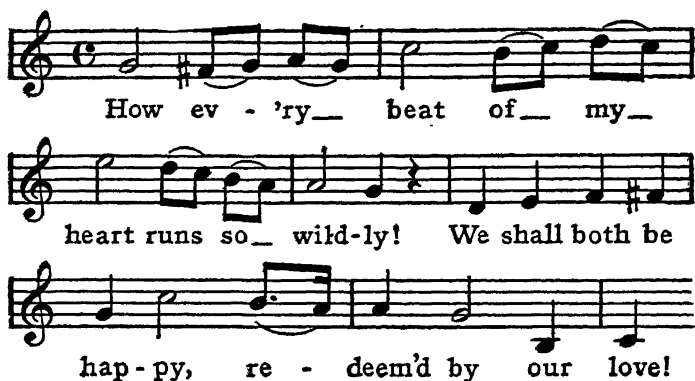
The *Freischütz Overture* begins in a spirit of peaceful calm, glorified by the quartet of horns, whose music has often been used as a hymn tune:



The subjection of the hero, Max (or Rodolpho or Giulio, as he is variously known), to the evil Samiel is suggested in the *Allegro* portion of the *Overture*, which quotes directly from Max's aria,

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"What evil power is closing round me?" and from the scene in the Wolf's Glen, with its thunderstorm and flames starting from the earth. Another quotation from the music of the hero ("No ray will shine upon my darkness") leads to the jubilant song of the heroine, Agatha (also called Agnes and Reseda), representing the redeeming motive which finally triumphs over evil:



The *Overture to Euryanthe* breathes the spirit of chivalry. The brilliant opening is followed by quotations from the music of Adolar, the hero:



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Before the development of these subjects there is a slow section apparently representing the ghostly apparition of Emma. But chivalry finally triumphs, as indicated by the recapitulation of the earlier themes.



In the *Oberon Overture* Weber comes closest to writing a potpourri of the tunes in the opera, and it may be on this account that it has become the most popular of the three. Yet this great *Overture* is also a sustained and consistent picture of the dream world, peopled by the characters of fairyland and of a romantic realm of the imagination.

At the start the horn of Oberon is heard, with an echo in the muted strings.



Delicate passages in the wood wind (taken from the opening scene of the opera) carry on the suggestion of fairyland and lead to a soft fanfare of elfin trumpets. Then comes the first

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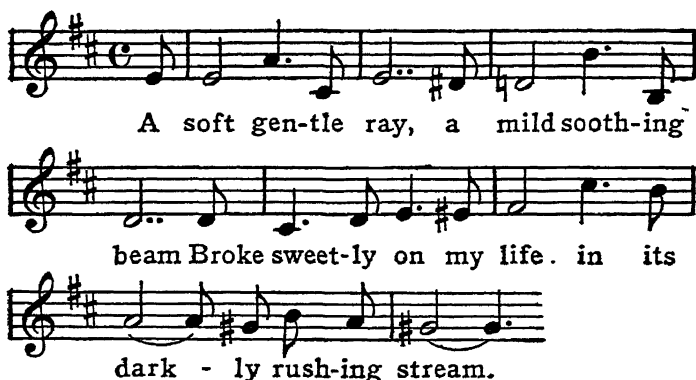
real melody, of sustained beauty, summing up the entire mood of charming fantasy:

Fair land of dreams, Re - mov'd from
mor-tal ken, Faint star - ry gleams re -
mind us of a world un-known to
grop-ing men. Hark!

The final note is actually a crashing chord, which introduces the main body of the *Overture*, in fast time (derived from the accompaniment to the quartet in the second act).

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Then comes one of the most familiar melodies of the opera, originally written for Oberon himself but later given to the hero, Huon of Bordeaux, and sung by him in the first act:



A soft gen-tle ray, a mildsooth-ing
beam Broke sweet-ly on my life. in its
dark - ly rush-ing stream.

The remaining melodic material is based mostly on Rezia's air, the peroration to "Ocean, thou mighty Monster," when she believes that help is at hand. After a development in sonata form this same exciting music provides the lively conclusion of the *Overture*:



My hus - band, my love, we are
sav'd, we are saved!

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Franz Schubert (1797-1828) wrote his program music mostly in the form of actual songs. But a few of his instrumental pieces may also be credited with a definite meaning, and his romantic tendencies seldom permitted him to write in a purely formal style.

The best-known Schubert piece with a descriptive title is probably the *Marche Militaire*, and this straightforward example of lively rhythm is not difficult to interpret:



Marche Mil-i - taire is the name Schubert



used for this. Here's the Tri - o,



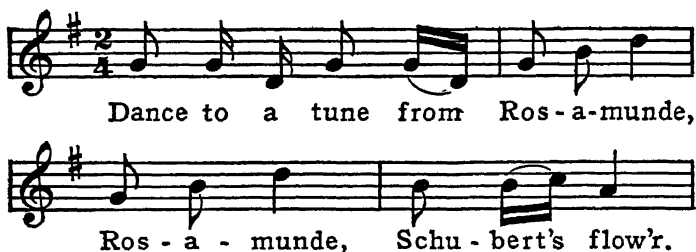
light-er and gay - er in mood.

There is also some delightful ballet music in the opera *Rosamunde* which, with one of the *Entr'actes*, has become permanently popular. The second *Entr'acte* contains one of the loveliest melodies in all music, and it is worth quoting here in its entirety, needing no words to interpret its message of pure beauty:

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The first *Ballet* in *Rosamunde* strongly suggests the familiar *Moment Musical*, which has also served as dance music for many a tulle-clad amateur, with imitations of Greek flutes, in the Isadora Duncan style. A short quotation is enough for a reminder:



It is a pity that Schubert wrote his *Rosamunde* music around a very bad play by a silly woman

named Helmina von Chezy, who also ruined the *Euryanthe* of Weber by her libretto. But the spirit of gay, rather wistful charm triumphs over all absurdities of text, and this mood alone is enough to place the *Rosamunde* melodies among the outstanding programmatic compositions of the world.¹

Between Schubert and those other great romanticists, Mendelssohn, Schumann and Chopin, several minor composers produced program music of an interesting character if not a particularly high quality. Ludwig Spohr (1784–1859) is perhaps the most important, although his works are today mostly catalogued as “worthy but uninspired.”

Spohr’s programmatic ideas, like those of many another limited composer, were far beyond his ability to carry them out. Yet he was something of a pioneer in his field and therefore deserves at least respectful attention.

Three of Spohr’s symphonies have definite titles and detailed programs. The first he called *The Consecration of Sounds* (1832), based upon a poem of the same name by Karl Pfeiffer which, according to the composer, “must be printed and

¹Schubert’s symphonies must all be considered absolute music, even though a theme from the *Unfinished Symphony* was turned into the *Song of Love* by Sigmund Romberg, in his Schubert-biographical *Blossom Time*. Three of the symphonies are analyzed in the author’s *Great Symphonies*, pp. 133–50. Schubert’s familiar *Serenade* and *Ave Maria* are often played as instrumental pieces, but of course these were originally songs.

distributed or recited aloud before the performance."

Pfeiffer's poem ran about as follows: "The earth was lying solitary in the flowery splendor of spring. Amid the silent forms man walked in darkness, following only wild instinct, not the gentle promptings of the heart. Love had no tones, nature no speech. Eternal goodness determined to manifest itself and breathed into the human breast sound and caused Love to find a language that penetrated blissfully to the heart." After taking up the various sounds of nature the poet concentrated on the application of music to different phases of life.

Spohr's own outline of his symphony showed four divisions. The first has two parts: "*Largo*—The unbroken silence of nature before the generation of sound; *Allegro*—Subsequent active life. Sounds of nature. Uproar of the elements." The second division covers three subjects: "Cradle Song; Dance; Serenade." The third contains the subheads, "Martial Music; Departure for the Battle; The Feelings of Those Remaining Behind; Return of the Victors; Thanksgiving." Finally the fourth division presents "Funeral Music" and "Comfort in Tears."

Another Spohr symphony, *The Earthly and the Divine in Human Life* (1841), is written for two orchestras, the full band representing the earthly, while the divine is interpreted by eleven

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solo stringed instruments, certainly a novel and decidedly clever idea. The first movement depicts childhood, the second "the time of the passions," and the third "the final victory of the divine."

To these two program pieces Spohr added a symphony called *The Seasons* (1850), with only two movements, the first including winter and spring and the second summer and autumn.

Spohr's *Overture* to his opera, *Faust*, should also be classed as program music, and he likewise wrote a "Travel Sonata" for violin and piano, with the detailed title, *Echoes of a Journey to Dresden and Saxon Switzerland*, a concert *Overture* based on Raupach's *Daughter of the Air*, and a set of "Duettings" for violin and piano, with the general title *Elegiac and Humorous*.

Even less important are a series of piano pieces by Frederic Kalkbrenner (1788-1849) with fanciful titles or the descriptive works of Carl Czerny (1791-1857), who tried to present a conflagration on the piano and also wrote four four-handed pieces "inspired by the romances of Walter Scott."

Another pianist-composer, Ignaz Moscheles (1794-1870), produced a number of programmatic pieces, including an *Overture* to Schiller's *Maid of Orleans* and twelve *Characteristic Studies*, called *Anger, Reconciliation, Contradiction, Juno, Fairy Tale for Children, Bacchanal, Tenderness, Popular Festival Scenes, Moonlight*

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on the Seashore, Terpsichore, Dream and Fear.

That master of the ballad, J. K. G. Loewe (1796–1869), also tried his hand at instrumental pieces with definite programs but without success. His titles included *Mazeppa, Spring, Alpine Fantasia, Biblical Pictures, Scotch Pictures* and *Gipsy Sonata*.

Giacomo Meyerbeer (1791–1864) showed his command of program music in the instrumental portions of his operas, with an outstanding example in the popular *Coronation March* from *The Prophet*. The chief theme might be interpreted thus:

Hail to the great Pro - phet,
Hail, John of Ley-den, Hail to his
moth-er and hail to the fair maid-en
on this Cor - o - na - tion Day!

(All of these characters figure prominently in the opera.)

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There is a second theme, of lighter character, which may have influenced Verdi's *Triumphal March* in *Aïda* some years later and which really needs no words to establish its mood of pomp and circumstance:



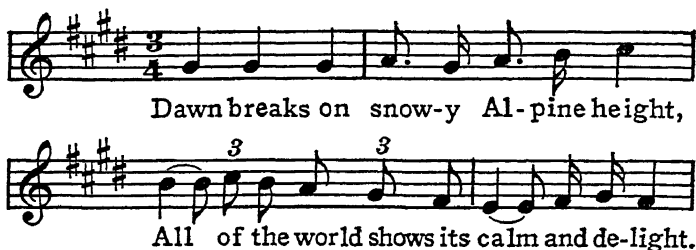
A far more important man in the operatic field was Gioacchino Rossini (1792–1868), whose *Overtures* contain some excellent program music. The best known, of course, is that of *William Tell*, whose chief themes may be worth interpreting in words.

William Tell was written under the influence of Beethoven, with a rather bad libretto supplied by four French hack-writers, based on the Schiller drama of the same name. The *Overture* is far superior to the opera as a whole and constitutes one of the ideal pieces of all program music in its vivid dramatization of Alpine life.

The introduction represents dawn in the Alps, opening with the solo voice of a cello, to which

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three more are soon added to form a quartet that is practically unique in operatic literature. Here is the broad melody announced by the cello quartet:



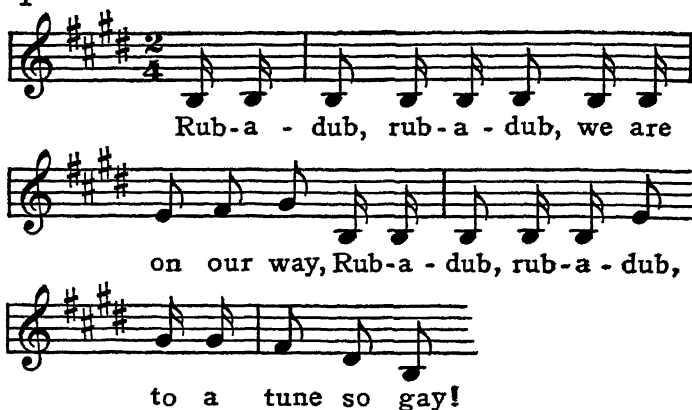
The second section of the *William Tell Overture* describes an Alpine storm, with a similar passage in Beethoven's *Pastoral Symphony* as a model. Rapid passages in the strings represent the wind and the rain, with lightning flashes in the cymbals and thunder in the roll of the drums.

Calm after the storm, with the shepherds' thanksgiving (again reminiscent of Beethoven's symphonic program), may be considered successfully suggested by the familiar slow melody sung by the English horn, soon joined by the flute in a livelier tune, with brilliant embellishments.



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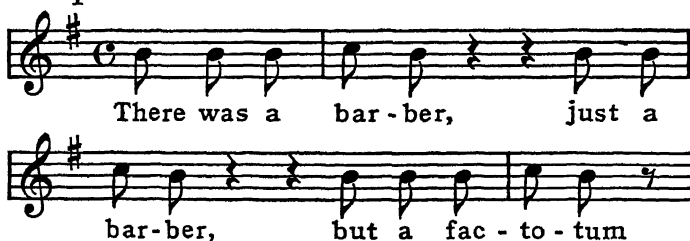
In the final section there occurs the immensely popular quickstep (long a stand-by of the movies and vaudeville music), representing the march of the Swiss troops, which brings the *Overture* to a spectacular conclusion:



Rub-a - dub, rub-a - dub, we are
on our way, Rub-a - dub, rub-a - dub,
to a tune so gay!

The musical notation consists of three staves of music in treble clef, key of D major (two sharps), and 2/4 time. The melody is a simple, rhythmic march. The first staff contains the first line of the melody, the second staff contains the second line, and the third staff contains the third line. The lyrics are written below the notes.

Rossini's *Overture to The Barber of Seville* has nothing to do with the opera and is merely a lively introduction that would serve as a prelude to any comedy. Actually it had previously been used as an *Overture* to *Elisabetta*, for which it was borrowed from the still-earlier opera, *Aureliano*. Here is the best-known theme in a slangy interpretation:



There was a bar-ber, just a
bar-ber, but a fac-to-tum

The musical notation consists of two staves of music in treble clef, key of D major (two sharps), and common time (C). The melody is a simple, rhythmic march. The first staff contains the first line of the melody, and the second staff contains the second line. The lyrics are written below the notes.

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Rossini's *Overture to Semiramide* also deserves mention as program music, completing the trio still heard frequently on the concert stage and over the air. The opening theme is reminiscent of Mozart and Haydn:



Felix Mendelssohn-Bartholdy (1809–1847) not only wrote great program music but had definite ideas on the subject, which he expressed very well. He once remarked that since Beethoven had written the *Pastoral Symphony* it was “impossible for composers to keep clear of program music.”

In 1842 he wrote to a friend: “If you ask me what were my thoughts when composing the *Songs without Words* I say, ‘Just the songs as they stand.’ And though in one or the other I had in my mind a definite word or definite words, yet I do not like to communicate them to anyone, because words have not the same meaning for one

as they have for another. . . . Resignation, melancholy, praise of God, the hunt—these words do not call up the same thoughts in everybody; to one resignation is what melancholy is to another, and a third is unable to form a vivid idea of either. Nay, to him who is by nature a keen hunter the hunt and the praise of God might come pretty much to the same thing, and for him the sound of horns would really and truly be also the right praise of God. We should hear in it nothing but the hunt, and however much we disputed the matter with him we should never get further. The word remains ambiguous, and yet we should both of us understand the music aright.” In the same letter Mendelssohn uttered this significant thought: “A piece of music that I love expresses to me thoughts not too indefinite to be put into words but too definite.”

In conversation with another friend he referred to his “luck” in connection with the *Overture to A Midsummer Night's Dream*, written when he was only seventeen years old. The friend replied, “Luck? I should think such an *Overture* is created not by luck but by the genius of the artist.”

“Of course it requires talent,” answered Mendelssohn modestly. “But I call it luck to have been inspired with such a subject, a subject that was capable of furnishing me with such musical ideas and forms as generally appeal to the larger public. What I could do as a composer I could

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do before writing the *Overture*. But I had not yet had before my imagination such a subject. That was an inspiration, and the inspiration was a lucky one."

Unquestionably the *Midsummer Night's Dream Overture* is Mendelssohn's most important piece of program music. It is a complete instrumental summary of the Shakespearean play—a miracle of achievement for a boy in his teens.

The *Overture* begins with sustained chords, played by the wind instruments, representing a magic formula which opens the doors of fairyland to the listener.

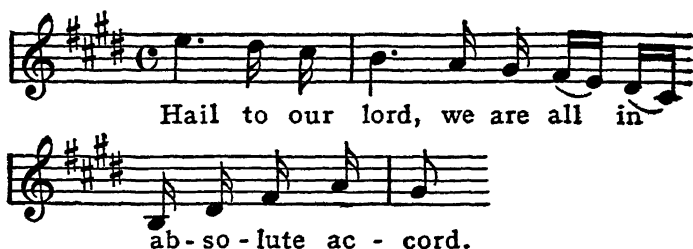


There is no mistaking the dainty tripping of the fairies in the rapid passages of the violins that follow. They are a veritable evocation of moonlight and magic and a miniature world of dreams.

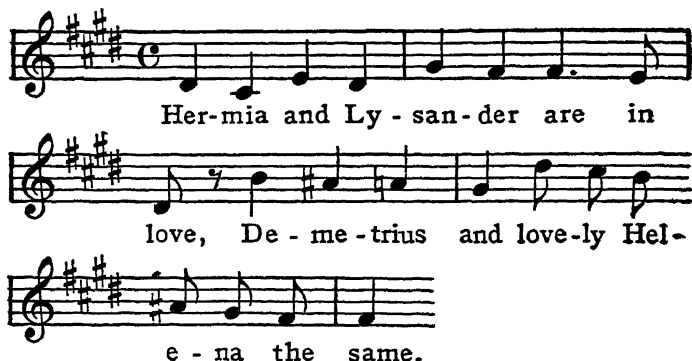


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Then comes a broader theme, of dignity and real splendor, to suggest Duke Theseus and his retinue.



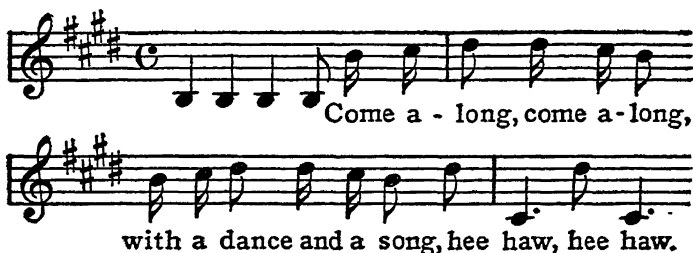
A romantic double melody introduces the two pairs of lovers, Hermia and Lysander and Helena and Demetrius:



This is suddenly interrupted by a clownish passage that clearly depicts the efforts of Nick Bottom and his rural companions in the direction of a summer theater. The bass strings grind out a vigorous accompaniment in the style of a bagpipe while the uncouth tune throws in sudden

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imitations of the braying of an ass, unmistakably portraying the ambitious weaver, Nick Bottom himself, after the magic spell has been cast upon him:

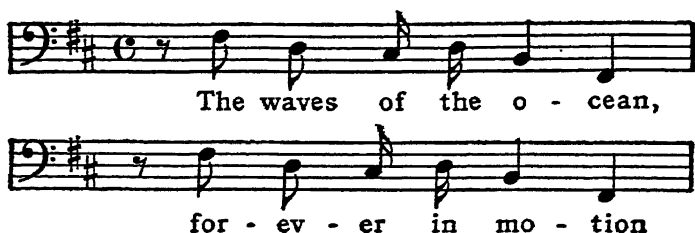


There is a musical development of all this material, full of bustle and fun and lively excitement. After a recapitulation comes a quiet ending, with the Theseus theme heard once more, quite softly and slowly, to indicate the elves' blessing on his home. Echoes of the dancing fairy feet also return as a final reminder, and the chords of the magic formula dissolve the dream which they had originally brought to life.

Close to the perfection of this *Overture* and even finer as a piece of pure musical form is the one variously known as *Fingal's Cave* and *The Hebrides*. Mendelssohn got his inspiration for this work on a trip to Scotland when he saw, at Staffa, the historic cave whose pillars of basalt look like "the interior of a gigantic organ, for the winds and tumultuous waves to play upon." He wrote immediately to his beloved sister Fanny,

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"That you may understand how extraordinarily the Hebrides affected me, the following came into my mind." The notes he jotted down later became the opening measures of the *Fingal's Cave Overture*, with a definite suggestion of the surging sound of the sea:



(Eventually Mendelssohn revised the entire score, complaining that the middle section "smelt more of counterpoint than of train oil, sea gulls and salt fish.")²

A third concert *Overture* was called by Mendelssohn *Calm Sea and a Prosperous Voyage*, first written in 1828 and completely rewritten in 1834, after which he considered it "thirty times better." It was based on a poem of the same title by Goethe, and its inspiration probably came from the Baltic Sea, on whose shores the young composer spent some time in 1824. The music definitely suggests first an immense expanse of smooth surface, completely quiet and motionless,

²For further details of the composition of the *Fingal's Cave or Hebrides Overture* see the author's *Stories behind the World's Great Music*, pp. 155-56.

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and then, in a section marked *Molto allegro e vivace*, "the parting of the mist, the clearing of the sky, the ship dividing the waves and the appearance of land."



One more Mendelssohn *Overture* must be included in any discussion of program music. This was called *The Lovely Melusina* and dates from the year 1834. Its story is that of the beautiful being, condemned on certain days to appear as half fish and half woman and to forsake human society if seen in that state. Melusina's husband promised to leave her alone on those days but lost her when his curiosity got the better of him.

Mendelssohn himself considered this the best of his *Overtures* but was rather astonished when Schumann found in it "red corals, green marine animals, magic castles and deep seas." To his sister Fanny he wrote: "Do you not know the story of the beautiful Melusina? And ought one not to wrap oneself up and hide oneself in all possible instrumental music without titles, if even one's sister does not like the title? Or have you really never heard of the beautiful fish?"

The *Overture* is descriptive rather than narrative. It illustrates "the loveliness and the loving nature of Melusina, the hardness of her fate and

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the anxiety caused by it. The waving motion is indicative of her grace and at the same time reminds us of the element with which she was connected. Near the end we may recognize her cries on being discovered by her husband. The rest is like the vanishing of a beautiful reality into a beautiful memory."³

The *Ruy Blas Overture* may also be considered program music, although it has nothing whatever to do with the Victor Hugo play for which it was written. Mendelssohn considered the dramatic material "detestable and more utterly beneath contempt than you could believe," possibly because he knew it only through a very bad German translation. But he gave in to the solicitations of the Theatrical Pension Fund of Leipzig to provide a curtain raiser for a performance of *Ruy Blas* and in three days turned out an *Overture* of rollicking, carefree character that has now achieved a permanent popularity.

At least one of its tunes has become widely known:



Ruy Blas is Hu-go's, Thus the cue goes.

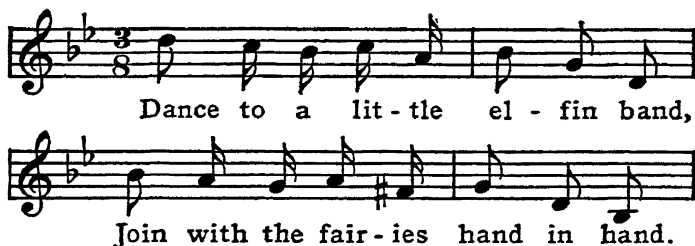
Mendelssohn gave titles to three of his symphonies, calling them respectively *Scotch*, *Italian* and *Reformation*, the last marked by the use of

³This is the interpretation of Frederick Niecks.

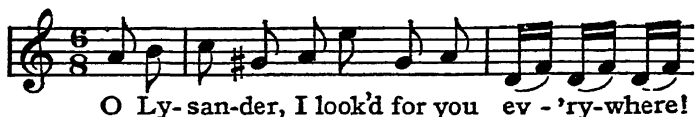
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Luther's Reformation Hymn, *A Mighty Fortress Is Our God*, which Bach had previously turned into a cantata.⁴

The remaining incidental music to *A Midsummer Night's Dream*, written many years after the *Overture*, has its programmatic significance also. The dainty *Scherzo* again captures the spirit of fairyland and is played between the first and second acts of the comedy. Here is its leading theme:



There is a lovely *Intermezzo*, usually played at the end of the second act, representing Hermia's fruitless search for Lysander, with the violins answered by flute and clarinet, followed immediately by the *Clown's March*, which introduces Nick Bottom and his companions:



⁴All three of these symphonies are discussed in *Stories behind the World's Great Music*, and the first two are analyzed and given detailed programs in *Great Symphonies*, pp. 174-84.

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A beautiful *Nocturne* serves as an interlude between the third and fourth acts, while the four lovers are asleep in the forest, with Puck appearing to straighten out the mischief that his charms have caused. The French horn figures prominently in the opening theme:



In the wood the lov-ers sleep-ing, No



watch they are keep-ing, Tired and for-



sak-en, They will not soon a - wak-en.

Finally there is the familiar *Wedding March*, regularly used at the close of the marriage service and written by Mendelssohn to introduce the last act of *A Midsummer Night's Dream*, with its double wedding, presided over by the happy couple, Theseus and Hippolyta, and blessed by the monarchs of fairyland, Oberon and Titania. The first theme is usually enough to bring the bride and groom up the aisle and break up the congregation:



Stand, ev - 'ry wed - ding - guest, The

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bride and groom now are one.



All smile and look your best, A



new life has be - gun. —

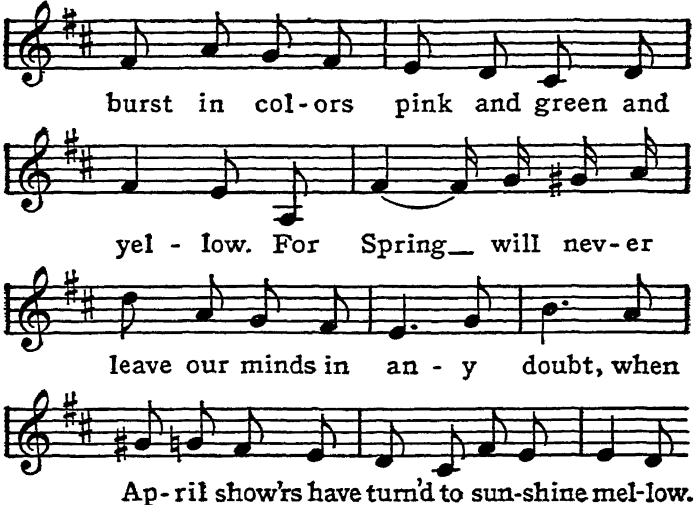
Aside from his orchestral works, Mendelssohn's little piano pieces, the popular *Songs without Words*, may well claim to be successful program music. They are mostly sentimental and often insignificant, but they express their moods and occasional titles with obvious felicity. Best known of the series is the familiar *Spring Song*, whose melody was borrowed by Irving Berlin for his ragtime hit, *That Meddlesome Mendelssohn Tune*. It has been played to death, but its charm is undeniable, and it deserves a fairly extended quotation here:



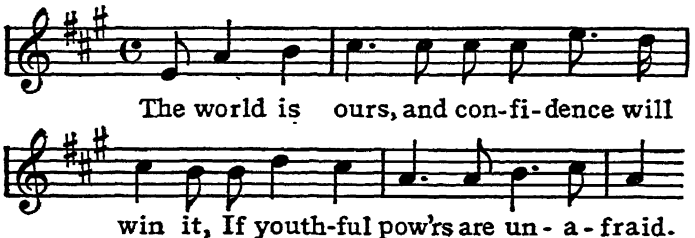
Spring is in the air when flow'rs are



peep-ing out, And trees — be - gin to



Of the rest of the *Songs without Words* the most popular are probably the two called *Confidence* and *Consolation*. The first has a melody which is a robust version of the slow theme of Beethoven's second symphony, known as a hymn tune:



Consolation has itself appeared in the hymnals of several denominations and lends itself easily to words:

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Our con-so - la-tion lies in a sense of

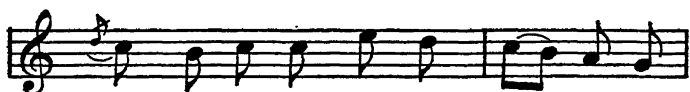


pow-er, Then make the best of ev-'ry passing hour.

There is also a familiar *Spinning Song* by Mendelssohn, with its simple, straightforward tune accompanied by a rapid figure that clearly imitates the monotonous turning of the wheel itself:



The spin-ning-wheel is whir-ring un-der the



tread of the spin-ner with flax-en hair.

It is impossible to dismiss this outstanding composer of program music without mentioning three rather obscure *Caprices*, for piano, which he dedicated individually to the three Taylor sisters, at whose home (in Coed-du, near Hollywell, North Wales) he stayed in 1829. The eldest sister, Anne, describes how Mendelssohn entered into the beauty of the hills and woods with his whole artistic being.

“His way of representing them was not with the pencil, but in the evening his improvised music would show what he had observed or felt in the

past day. The piece called *The Rivulet*, which he wrote at that time for my sister Susan, will show what I mean. It was a recollection of a real, actual rivulet. We observed how natural objects seemed to suggest music to him. There was in my sister Honora's garden a pretty creeping plant, new at that time, covered with little trumpetlike flowers. He was struck with it and played for her the music which, he said, the fairies might play on these trumpets. When he wrote out the piece he drew a branch of that flower all up the margin of the paper. The piece which Mr Mendelssohn wrote for me was suggested by the sight of a bunch of carnations and roses. The carnations that year were very fine with us. He liked them best of all the flowers, would have one often in his buttonhole. We found he intended the arpeggio passages in that composition as a reminder of the sweet scent of the flower rising up."

Such a firsthand account should silence any possible arguments as to the nature and legitimacy of program music in general.

The archromanticist of them all, Robert Schumann (1810-1856), wrote his full share of program music but seems to have had conflicting ideas on the subject. It is in his piano pieces, and particularly the miniatures that have become so widely popular, that Schumann expresses his most definite ideas, pictures, stories and even imitations.

For a consistent and unmistakable set of programs one has only to examine the *Scenes from Childhood* (Opus 15, 1839), every one of which has a definite title. It should be understood that these charming pieces were not meant to be played by children. They are, in the words of the composer, "reminiscences of an older person for older ones." The titles speak for themselves: *Of Foreign Lands and People*, *Curious Story*, *Blind Man's Buff*, *Entreating Child*, *Happiness Enough*, *Important Event*, *Dreaming*, *At the Fireside*, *The Knight of the Hobby Horse*, *Almost Too Serious*, *Frightening*, *Child Falling Asleep* and *The Poet Speaks*.

The critic Rellstab took all this very hard and demanded to know whether Schumann was in earnest or joking. "When we see a piece of music," he wrote, "superscribed *Of Foreign Lands and People* we feel our pulse to find out if we are not in fever dreams. To where has Art strayed through some false fundamental principles? (*The capital A is Rellstab's.*) To what irrational solutions do these irrational roots and equations lead?"

Schumann, who was himself a pretty good music critic, was annoyed with this review and expressed himself in his usual forceful fashion: "Anything more inept and narrow-minded than what Rellstab has written about my *Scenes from Childhood* I have never met with. He seems to

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think that I place a crying child before me and then seek for tones to imitate it. The reverse is the case. However, I do not deny that while composing some children's heads were hovering before me; but of course the superscriptions came into existence afterward and are indeed nothing else but more delicate directions for the rendering and comprehension of the music."

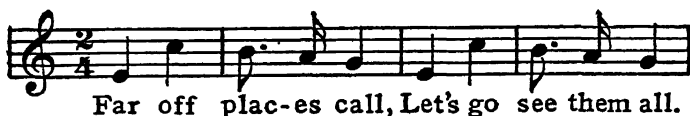
Yet on another occasion Schumann wrote with equal sincerity, "We confess we have a prejudice against this kind of creation (program music) and share this perhaps with a hundred learned heads who, it is true, have often strange notions of composing and refer always to Mozart, who is supposed never to have thought of *anything* in composing. As I said, not a few may have that prejudice; and if a composer holds up a program to us before the music I say: 'First of all let us hear that you make beautiful music; afterward we shall be glad of your program.' "

One more quotation completes the paradox: "As regards the difficult question, how far instrumental music may go in the representation of thoughts and occurrences, many are far too timid. People are certainly mistaken if they believe that composers prepare pen and paper with the miserable intention of expressing, describing and painting this and that. But chance influences and impressions from without should not be underestimated. Along with the musical

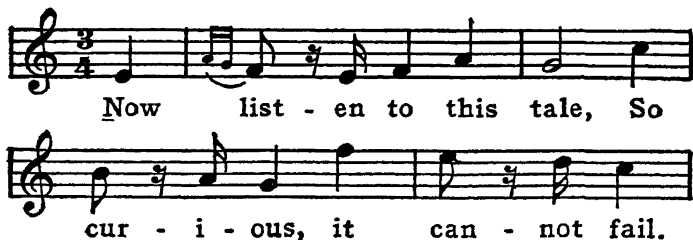
imagination an idea is unconsciously operative, along with the ear, the eye; and this, the ever-active organ, in the midst of the sounds and tone, then holds fast certain outlines which, with the advancing music, may condense and develop into distinct figures."

Regardless of Schumann's opinions, his program music is mostly worth quoting, and it includes some of his best-known and most popular compositions. The *Scenes from Childhood* are little gems of musical expressiveness, each carrying out its expressed intention convincingly.

The first piece, *Of Foreign Lands and People*, far from suggesting the "fever dreams" of *Rellstab*, is a simple and rather wistful melody indicating, perhaps, a mere wanderlust rather than actual travel abroad.



Curious Story is livelier and definitely catches the attention, in the manner of an actual storyteller.

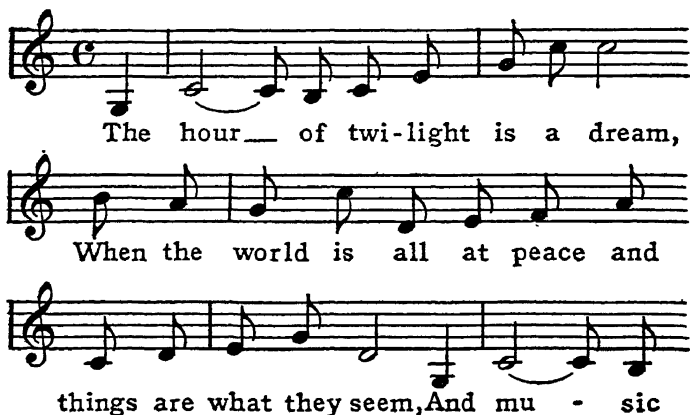


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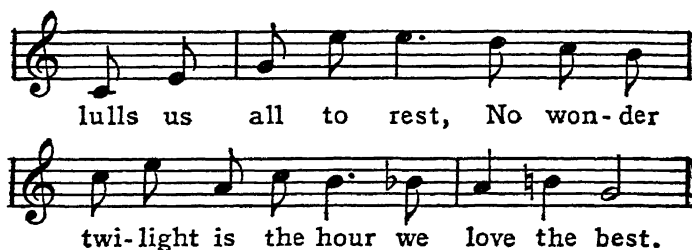
Blind Man's Buff is a rapid combination of scales and chord tones with a strong suggestion of chasing and being chased. *Entreating Child* presents the contrast of another slow melody, somewhat similar to that of the opening piece.



There is animation once more in *Happiness Enough* and a sturdy confidence in the page called *Important Event*, which might mean anything from a birthday to the winning of a prize in school. Then comes the universally loved *Träumerei*, which could be translated as *Dreaming* or *Revery*, a perfect melody which has survived all kinds of mistreatment.



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By the Fireside offers another lovely theme, which has the advantage, like so many of these *Kinderscenen*, of being very easy to play.



Knight of the Hobby Horse has a spirited waltz melody, with a syncopated accompaniment, preserving a rocking motion throughout.

There is syncopation also in the somewhat longer piece called *Almost Too Serious*, while the *Frightening* episode rather naïvely alternates a quiet little tune with faster passages carrying the melody in the left hand and presumably making faces. In *Child Falling Asleep* there is again an overlapping of melodic phrases, almost with the effect of nodding, and finally *The Poet Speaks* in one of the tenderest, most haunting themes ever written by Schumann or any other composer.

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Child-hood scenes, in af-ter years re-turn-ing,



Bring back mem'-ries fill'd with yearn-ing.

The *Album for the Young* differs from these *Scenes from Childhood* in being written for performance by actual children, for by 1848 Schumann was happily married and had children of his own. The pieces in this series are simpler and more obvious, representing a juvenile rather than an adult point of view. There are forty-three little piano compositions in the *Album for the Young*, of which only a few require quotation.

The opening *Melody* is little more than a child's keyboard exercise, followed by a gay *Soldiers' March*, whose theme echoes the *Scherzo* of one of Beethoven's violin sonatas:



For-ward march! Left, right, left, right, left, right!

The next seven pieces demand little attention, although they admirably carry out such descriptive titles as *Choral*, *Poor Little Orphan*, *Little Hunting Song*, *Wild Rider*, etc. But then comes *The Happy Farmer*, which every child that ever took piano lessons must have played at some time.

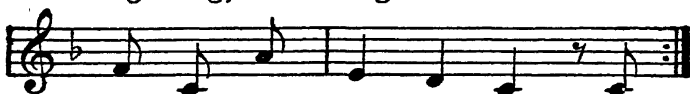
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The hap - py farm - er leads a pleas -
loves the land and ev - 'ry liv -



ant life, With pigs and cows and hay
ing thing, From dog and cat to bird



in. mows and one fine wife. He
and bat, in snow or spring. He



ploughs and sows, He cuts the crop in
plain to see How hap - py he must



rows, And then he sits and smokes a
be, Yet I con - fess, in spite of



corn-cob pipe, And chews his cud as
all its charm, I'd rath - er fare most



cat - tle would on ap - ples ripe. It's
an - y - where than on a farm.

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The author has recently written the foregoing set of words to this popular tune, for school use, which are quoted here by special permission of their publisher.⁵

The next piece of general interest is the *Little Romance*, often played as a companion to the *Träumerei* and with a melody quite worthy to stand beside it:

Musical notation for the first two lines of the 'Little Romance' melody. The first line contains the notes C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4. The second line contains the notes C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4. The lyrics are: To break the trance this small ro-mance gives all a chance for a dance.

To break the trance this small ro-mance gives
all a chance for a dance.

One of the last of the series is the *Northern Song*, dedicated to Niels Gade, the Norwegian composer, with a theme that spells out the last name and turns it into a sturdy and effective folk song:

Musical notation for the first two lines of the 'Northern Song' melody. The first line contains the notes G3, A3, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4. The second line contains the notes G3, A3, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4. The lyrics are: G A D E, that spells Ga-de G A D E, friend-ly Ga-de Stur-dy friend of north-ern song, May his life and art be long!

G A D E, that spells Ga-de
G A D E, friend-ly Ga-de
Stur-dy friend of north-ern song,
May his life and art be long!

⁵Copyright, E. B. Marks Music Corporation, New York.

Both the *Album for the Young* and *Scenes from Childhood* may have been written for or about children, but they have a high standing in the world's program music nevertheless. In his more elaborate piano compositions Schumann went far beyond these charming but fairly obvious pieces. Both the *Papillons* and the *Carnaval* are definitely programmatic throughout, with the *Davidsbündlertänze*, *Kreisleriana* and *Novelettes* not far behind.

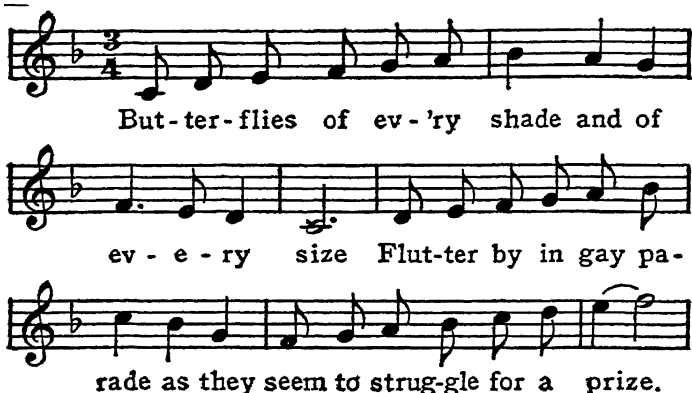
Papillons is one of Schumann's earliest works, written when he was only nineteen. The "butterflies" are not insects but real people, taking part in a masked ball. He traces the program back to the *Flegeljahre* (Apprentice Years) of Jean Paul Friedrich Richter, a fantastic writer who was very popular at the time. In the last chapter he says, "All is to be found in black and white."

Schumann even wrote to Rellstab (this was before his anger over the misconception of his *Scenes from Childhood*): "You remember the last scene in the *Flegeljahre*—the masked ball, Walt, Vult, masks, confessions, anger, revelations, hasty departure, concluding scene and then the departing brother. Often I turned over the last page, for the end seemed to me a new beginning—almost unconsciously I was at the pianoforte and thus came into existence one *Papillon* after another."

There are twelve of these little pieces, and they

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form a miniature carnival in themselves. After a brief introduction, in octaves, the first waltz is heard, with its melody also played in octaves:



But-ter-flies of ev-'ry shade and of
ev-e-ry size Flut-ter by in gay pa-
rade as they seem to strug-gle for a prize.

The second piece is very short and fast, with a skipping motion in duple time, suggesting eccentric dancers. Then comes another octave passage, in minor key, later changing to major, with never more than a skeleton accompaniment:



The car-ni-val spir-it is
reign-ing to-night, Ex-cuse us if
we are not al-ways po-lite.

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The fourth waltz is another fast melody, again played in octaves, which Schumann seems to favor all through the *Papillons*. The main tune is interrupted by some more musical pokes, digs and nudges of a most realistic type. The waltz goes like this:



Walt and Vult and a girl, —

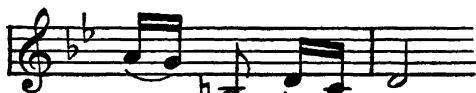


Gai-ly they dance, all in a whirl!

The next section gets away from the waltz movement, although still in triple time, with a gracefully flowing theme, followed by dramatic shrieks and realistic giggles.



Now, but-ter-flies, be wise, take a rest

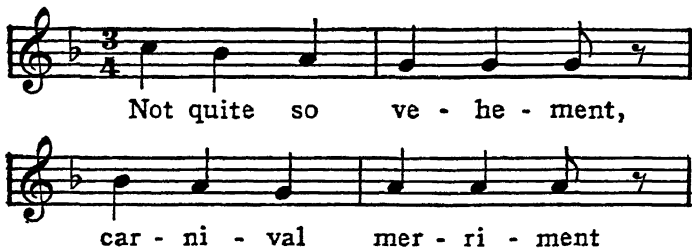


and close your eyes..

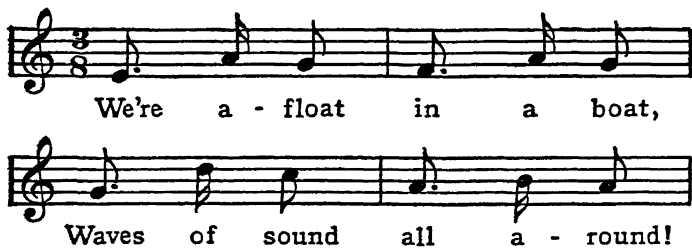
There is drama in the next section, too, crashing chords contrasting with a dainty descent over the tones of the common major harmonies and

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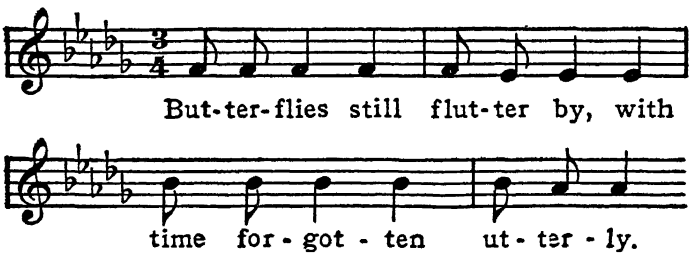
then a gently flowing melody of a new type and mood:



The seventh piece has an introduction in minor scale passages, followed by a smooth tune in the barcarole style:



Dramatic chords in minor key are again prominent in number eight, developing into a major melody of fresh beauty:



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Another fantastic little dance follows, with a round or canon in the bass clef. Number ten gets its effects from its harmonies rather than the melodic line, which is largely on one note (G), soon going into a fortissimo repetition of the theme that had previously been heard pianissimo (on the major chord tones). This is followed by a really sustained waltz melody of the lyric type:



Now we'll dance one old time waltz.—

The eleventh movement is like a Polonaise, quite elaborate and dramatic, with more skipping effects for contrast. Finally comes the old *Grandfather's Dance*, which was always played at country weddings, hinting that the party was over.⁶



Und als der Gross - va - ter die



Gross-mut-ter nahm, Da ward der Gross -

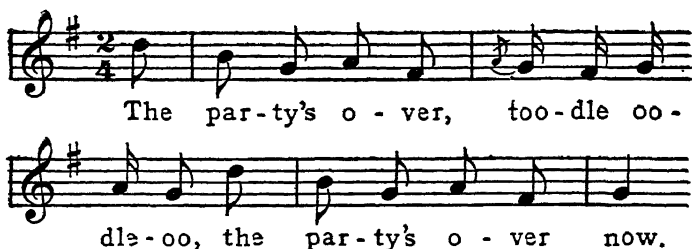


va - ter ein Bräu - ti - gam.

⁶An account of this traditional dance will be found in *Stories behind the World's Great Music*, pp. 123-24. The literal translation would be: "And when Grandfather took Grandmother, Grandfather became a bridegroom." Above are the original words.

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The *Grandfather's Dance* is followed by a sprightly little tune, as if the old man himself were stumping about, sending people home to bed:



But just as a reminder back comes the first waltz, in octaves as before, then syncopated as a countermelody to the *Grandfather's Dance*, played in the left hand. This neat little musical trick is interrupted by the sound of the church clock striking six (A.M.!) and the composer's own superscription says, "The noise of the carnival night dies away." The three tones of the major triad are sustained against soft chords, and a final breath of harmony vanishes over three soft farewell notes in the bass, *presto, quasi niente* (quick, like nothing).

Schumann's *Carnaval* is a more mature and elaborate *Papillons*, composed in 1834 and 1835, and published as Opus 9. The composer wrote this explanation to his friend Moscheles: "The *Carnaval* came into existence incidentally and is built for the most part on the notes ASCH, the name

of a little Bohemian town, where I have a musical lady friend, but which, strange to say, are also the only musical letters in my name.' The superscriptions I placed over them afterward. Is not music itself always enough and sufficiently expressive? *Estrella* is a name such as is placed under portraits to fix the picture better in one's memory; *Reconnaissance*, a scene of recognition; *Aveu*, an avowal of love; *Promenade*, a walk, such as one takes at a German ball, arm in arm with one's partner. The whole has no artistic value whatever; the manifold states of the soul alone seem to me to be interesting."

Schumann is too modest in this appraisal and too reticent as to his programs. The *Carnaval* is an important piece of music and one of the most provocative as to its details of meaning. There are twenty-one sections, each with a definite title. Many of them do not require explanation or interpretation. There can be no argument about such superscriptions as *Valse Noble*, *Pierrot*, *Arlequin*, *Pantalon et Colombine*, *Coquette*, *Chopin* and *Paganini*.

Florestan and *Eusebius* represent the dual nature of Schumann's own personality, possibly influenced again by Richter's Walt and Vult. *Flor-estan* is a wild, impetuous, fantastic character; *Eusebius* is tender and mild, a typical dreamer.

⁷The letter *H* represents *B* in the German scale, while *S* (*Es*) stands for *E* flat.

The *Replique* seems a mocking reply to the *Coquette*. The *Papillon* is this time a real butterfly. *Chiarina* is of course Clara Wieck, Schumann's real love, whom he eventually married. *Estrella* is Ernestine von Fricken, who lived in Asch and was for a time actually engaged to the composer. (Today we would call her a stooge.)

During the next to the last piece, called *Pause*, there is a great bustle, with everyone apparently getting ready for a fight. The reason then becomes evident in the final *March of the Davidsbündler against the Philistines*, representing the champions of progress and idealism in their eternal battle with the reactionaries, "the upholders of tradition and the commonplace."

The Philistines are represented by the traditional *Grandfather's Dance*, which had already figured in *Papillons*. They put up a good fight, but are finally defeated by the exuberance and courage of the *Davidsbündler*. This was the name used by Schumann for an imaginary organization of progressive thinkers (literally the League of David), in which he himself was the leader and practically the whole membership. He elected or appointed his friends to the club, according to his whim, and built up an elaborate activity, in his writings and his music, entirely from his own imagination. It was all a little mad, but it produced some great compositions.

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Here are the most important themes of the *Carnaval*, with their interpretation:

PRÉAMBULE



Come on!_Come on!_ The car-ni-val is,



ver-i - ly a - bout to o-pen mer-ri-ly!

PIERROT



What _ sor-row grieves you so, Pier-rot?

VALESE NOBLE



And here's a a waltz sans an-y faults!

CHIARINA



O Chia-ri - na pic-co - li - na!

ESTRELLA



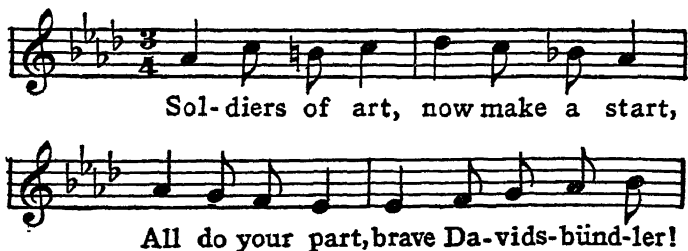
Ern-es-tine is the name of Es-trel-la.

GREAT PROGRAM MUSIC

RECONNAISSANCE



MARCH OF THE DAVIDSBÜNDLER



The rest of Schumann's program music can be quickly summed up. He carried out his fantastic idea of a League of David in the *Davidsbündler Dances*, composed in 1837, "in the midst of a sadly stirring life," when he was desperately trying to win Clara's hand in the face of cruel and unreasonable opposition by her father, who had been his piano teacher.

He wrote to Clara: "In the dances are many wedding thoughts; they arose in the most beautiful excitement that I can remember to have experienced. Some day I shall explain them to you." And again: "What I have put into these dances will be discovered by my Clara, to whom they are dedicated, more than anything else of

mine. The story is a whole wedding eve. You can picture to yourself beginning and end. If I was ever happy at the pianoforte it was when I composed them."

Schumann gave this description of the Davidsbund: "The society was more than a secret one, since it existed only in the head of the founder. The Davidsbund is a spiritual, romantic one. . . . Mozart was as great a Bündler as Berlioz is now."

There are eighteen numbers in this series, preceded by an old rhyme and opening with a musical motto by Clara herself which has been described as "the sign of the prompter":



Florestan and Eusebius alternate and sometimes combine in signing the various pieces in the *Davidsbündler* series.

There are programs also in the *Fantasiestücke* (*Fantasy Pieces*), several of which have become deservedly popular. *Des Abends* (In the Evening) has a quiet, dreamy melody:



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Aufschwung (Soaring) is full of passion and impatience:



Of them all, the best known is probably the simple *Warum* (Why?):



Other programmatic titles in this series are *Whims*, *In the Night*, *Fable*, *Dream Visions* and *End of the Song*.

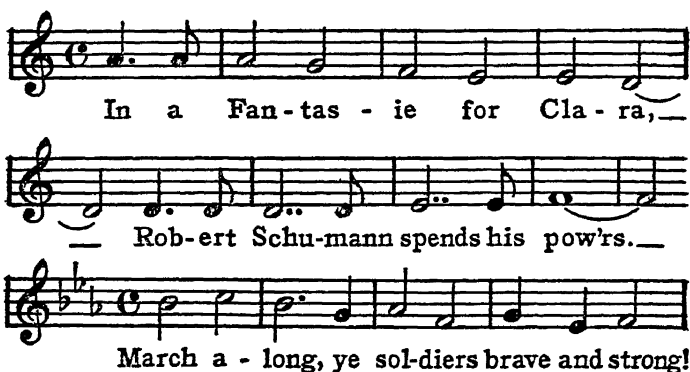
The *Fantasie*, Opus 17 (1836-38), must be credited with a program, since Schumann subscribed its three movements in three different ways: "Ruins, Trophies, Palms; Ruins, Triumphal Arch, Crown of Stars; Ruin, Triumphal Arch, Constellation." Schumann later added a motto by Schlegel: "Through all the tones that sound in earth's much-mingled dream a gentle tone is heard by him who listens with quiet attention."

To Clara the composer wrote that the first movement "is a profound lament about you." She herself answered in 1839 (a year before their

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marriage): "Many pictures rise before me, too, when I play your *Fantasia*; they are sure to be very much in agreement with yours. The *March* makes upon me the impression of a triumphal march of warriors returning from battle; and at the A flat major I always think of young village girls, all clad in white, each with a wreath in her hand, crowning the kneeling warriors, and a great deal more that you know already."

Here are the opening and the march theme:



In a Fan - tas - ie for Cla - ra, —

— Rob - ert Schu - mann spends his pow'rs. —

March a - long, ye sol - diers brave and strong!

Kreisleriana is another programmatic composition by Schumann, with its title derived from E. T. A. Hoffmann's account of the eccentric and clever Kapellmeister (Conductor) Johannes Kreisler. This character Schumann again identifies with his own. According to Niecks, "No one acquainted with Schumann's work can for a moment doubt that he describes here his own and

not Kreisler's joys and sorrows. In fact, *Schumanniana* would be a more correct title than *Kreisleriana*."

But it is Clara who once more serves as the inspiration. To her Schumann writes: "Oh, this music in me! And always such beautiful melodies! Imagine, since my last letter I have finished again a whole book of new things. *Kreisleriana* I will call them, in which you and a thought of you play the principal role, and I will dedicate it to you—yes, to you and to no one else. How sweetly you will smile when you recognize yourself. Do play sometimes my *Kreisleriana*! In some parts of it there lies a veritable wild love and your life and mine and many a look of yours."

Clara also deserves credit for the *Novelettes*, concerning which Schumann thus expressed himself to her: "I have composed an appalling amount for you during the last few weeks—drolleries, Egmont stories, family scenes with fathers, a wedding—in short, charming things. The whole I call *Novelettes*, because your name is Clara and Wieckettes would not sound well." (There is here a play on the name of Clara Novello.) Later he added the dictum: "They are for the most part cheerful and superficial, except for something here and there where I touch the bottom."

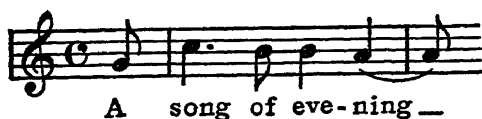
The opening theme of the *Novelettes* is another

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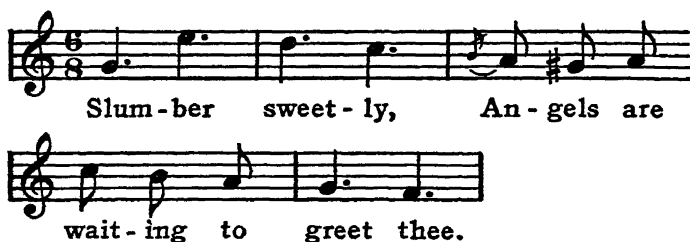
of those sturdy marches that Schumann could write so well:



Of the remaining piano pieces by Schumann many carry programmatic titles, but only a few need be quoted. The familiar *Abendlied* (Evening Song), now heard mostly as a violin solo or an orchestral number, was originally written as a piano duet.

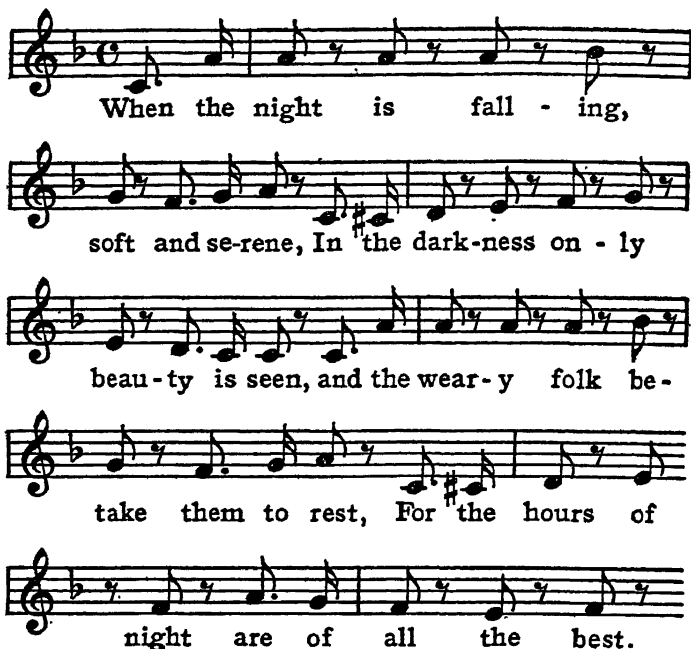


There is also a *Slumber Song*, reminiscent of Chopin in its flowing melody and also quite familiar to piano students:



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A set of *Nachtstücke* (Night Pieces) likewise contains one very popular slow tune, often sung as a hymn:



When the night is fall - ing,
soft and se-rene, In the dark-ness on - ly
beau - ty is seen, and the wear - y folk be -
take them to rest, For the hours of
night are of all the best.

There are besides three *Romances*, without specific programs, a series of *Pictures from the East*, with considerable Oriental atmosphere, several more descriptive duets (including such titles as *Bear Dance*, *At the Fountain*, *Ghost Story* and *Birthday March*) and some charming *Forest Scenes*, one of which is that almost unique bit of tone painting, *Vogel als Prophet* (The Bird as Prophet).

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Schumann's larger works, and particularly those written for orchestra, must generally be considered absolute music, although his sonatas are of a very personal and emotional character. He gave his first symphony the title of *Spring*, and the last is commonly called *Rhenish*, because of the unquestioned influence of the Rhineland.*

Of the Schumann *Overtures* only *Manfred* is generally played today, and this is actually one of his finest pieces of program music. It was written as a prelude to Byron's poem of the same name (along with other incidental music), and it may be called a successful attempt to paint in music the soul of a man. The mood is completely somber, relieved only by the "surging agitation of despair" and the "tender, longing, regretful recollection of Astarte." The opening theme, played by the solo oboe with the second violins, might be interpreted in the light of *Manfred's* own dying words to the abbot:



Man-fred knows'tis not so dif-fi-cult to die.

*All four of the Schumann symphonies are analyzed and supplied with programs in the author's *Great Symphonies: How to Recognize and Remember Them*, pp. 151-73.

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Schumann may not have been the greatest composer of program music, but he was certainly the most prolific. He has rightly been called "the most romantic of the romanticists." It seems to have been almost impossible for him to compose mere formal patterns of notes without a definite and often obvious meaning.

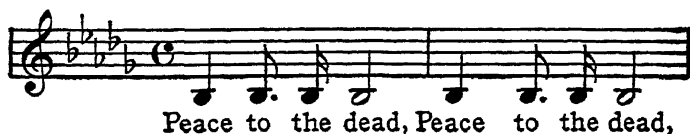
Now comes the problem of Frédéric Chopin (1809-1849), another highly poetic, deeply emotional soul, of whom one would say offhand that every note of his music must have played a part in some program. If the testimony of George Sand (Mme Dudevant) is to be accepted, then Chopin was an outstanding composer of program music. His editors, publishers, critics and listeners have attached definite names to many of his piano pieces.

Yet there are comparatively few cases in which Chopin himself announced a specific program for any of his music. The titles given to so many of his compositions are generally not his own. Nor did he often refer to a poem or play or story or to any definite place or experience when creating the flawless combinations of sound that have enchanted music lovers ever since.

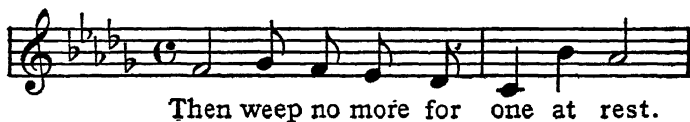
The famous *Funeral March*, in the B flat minor piano sonata, is certainly the clearest and best example of program music from the pen of Chopin. It was written independently and later inserted

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in the sonata as a slow movement. The main theme is so familiar that it hardly requires quotation:



Unfortunately the lunch-time singers of our service clubs have acquired the habit of giving Chopin's *Funeral March* the words, "Where will we all be a hundred years from now?" answering their own question with, "*Pushing up the daisies.*" The tune has also been used occasionally by gallery whistlers at a boxing match that was not lively enough to suit the customers. The second melody of the march is not so well known as the minor strain and almost too cheerful for its program:



The *Finale* of this piano sonata has generally been interpreted as representing "the wind over the graves." But Chopin himself wrote to his friend Fontana, in 1839, that in this short movement "the left and right hand *unisono* are gos-

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siping after the march." Take your choice, if you can play it at all.



Beyond this one morbidly jocular comment Chopin gives very few hints as to the meanings hidden in his compositions. When he was in love with Constantia Gladkowska, a pupil at the Warsaw Conservatory, in 1829, he wrote: "Whilst my thoughts were with her I composed the *Adagio* of my concerto." (This was the one in F minor, Opus 21.) A year later he described the slow movement of his other piano concerto, in E minor, as "of a romantic, calm and partly melancholy character. It is intended to convey the impression which one receives when the eye rests on a beloved landscape that calls up in one's soul beautiful memories—for instance, on a fine moonlight night."

Outside of these three direct and personal explanations the programs attached to Chopin's music are all a matter of hearsay or secondhand information. The so-called *Revolutionary Étude* (Opus 10, No. 12), "full of fuming rage and passionate ejaculations," was presumably inspired by the news of the capture of Warsaw by the Russians, September 8, 1831.

On the lighter side there is the story of the

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Waltz "of the little dog chasing his tail," also called the *Minute Waltz* (because it is said to be playable in exactly one minute).⁹ The dog belonged to George Sand, and she is doubtless responsible for the tale. At least the opening strain has a convincingly whirling motion:



The middle melody was eventually turned into the fox trot, *Castle of Dreams*, in the musical comedy *Irene*:



Let's give the lit-tle dog a rest."

The *Waltz in A flat*, Opus 69, No. 1, published posthumously, is said to have been improvised on Chopin's departure from Marie Wodzinska, in Dresden, when she gave him a flower, later found pressed in a bundle of her letters, tied with a ribbon and marked, "My Pain."



Lov - ers' part - ing is ev - er



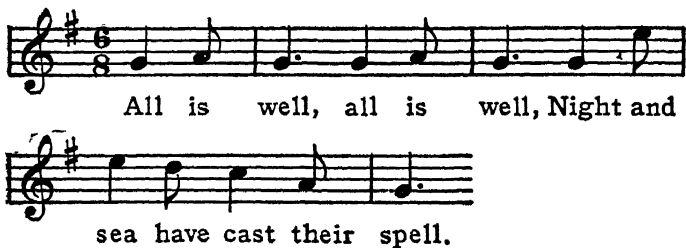
pain-ful, Wheth-er sad or dis-dain-ful.

⁹Not proven. See the account of this episode in *Stories behind the World's Great Music*, p. 137.

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They were engaged for a while, and it was when Marie broke it off that Chopin, in a frenzy of disillusionment, wrote his great *Ballade* in G minor, Opus 23, which Schumann called "one of the bitterest and most personal of his works."

The association with George Sand produced some highly dramatic music, much of which has been interpreted by that literary lady herself. Their voyage to Majorca produced the beautiful *Nocturne*, Opus 37, No. 2, really a barcarole, with shimmering harmonies to represent the rippling water, perhaps inspired by their actual sailing on the Malloquin on a moonlight night. The second melody is definitely a boatman's song, and some accounts insist that it was heard by Chopin when he was left alone on board a ship at anchor.



Another *Nocturne*, No. 1 of the same series, contains a religious melody supposedly inspired by a vision Chopin had in the old monastery of Valdemosa. He thought he saw a procession of

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monks and heard them chanting, "Santo Dio," and these words do fit the melody:



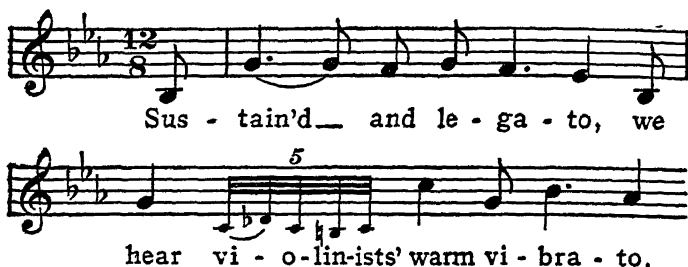
Of the *Nocturne* in B, Opus 32, No. 1, Chopin is said to have declared that he got his idea from Browning's *In a Gondola*. Asked for the meaning of the one in G minor, Opus 15, No. 3, he is quoted as saying, "After Hamlet," but adding hastily, "Let them guess for themselves." Kullak took this advice literally and supplied an entire program for the *Nocturne*, with the lost Lenore as a heroine. James Huneker thought it was "more like Poe's *Ulalume*."

The *Nocturne* in C sharp minor, Opus 27, No. 1, has been described as "a calm night in Venice where, after a scene of murder, the sea closes over a corpse and continues to mirror the moonlight." (No comments are necessary!) Opus 62, No. 1, is often called the *Tuberose Nocturne*, with its suggestion of actual flowers climbing up a trellis and something like a real fragrance in the music.

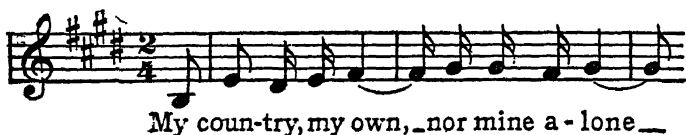
There may be truth in the legend that the E flat *Nocturne*, Opus 9, No. 2, was Chopin's answer to a lady's remark that it was "a pity the piano could never sound like a violin." In any

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case, this *Nocturne* is now played by violinists more often than by pianists.



Of the *Étude* in E, Opus 10, No. 3, Chopin supposedly said to his pupil, Gutmann, "I have never in my life written another such melody," and exclaimed on hearing it played, "O ma patrie!"



The fifth in this series of *Études* is always given the title "On the Black Keys," although this is not strictly true and was certainly not suggested by the composer. There is more reason for calling Opus 25, No. 7, the *Cello Étude*, because of the melody in the bass. It has actually been arranged for string quartet, with the cello carrying this theme. Hans von Bülow called it "a *Nocturne* for cello and flute."

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Number nine of Opus 25 is the popular *Butterfly Étude*, also a fanciful title but somewhat justified by the character of the music. (It might equally well refer to lambs or goats or kittens.)



George Sand's most elaborate story of a Chopin program concerns the sixth *Prelude* of Opus 28 in B minor. She and her son had gone to Palma and were delayed in their return by a terrific storm. During their absence, "in calm despair" and "bathed in tears," he composed this *Prelude*, with its insistent sound of rhythmically falling rain. When they finally entered the old monastery which they had made their home Chopin exclaimed, "with a wild look and in a strange tone": "Ah! I knew well that you were dead."

He had seen their entire experience in a dream and believed himself dead when finally lulled to sleep by his own piano playing. "He saw himself drowned in a lake; heavy, ice-cold drops of water

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fell at regular intervals upon his breast, and when I drew his attention to those drops of water which were actually falling at regular intervals upon the roof he denied having heard them. He was even vexed at what I translated by the term imitative harmony. He protested with all his might, and he was right, against the puerility of these imitations for the ear. His genius was full of mysterious harmonies of nature, translated by sublime equivalents into his musical thought and not by a servile repetition of external sounds. His composition of this evening was indeed full of the drops of rain which resounded on the sonorous tiles of the monastery, but they were transformed in his imagination and his music into tears falling from heaven on his heart." These final, highly imaginative words may be permitted to supply the interpretation of this familiar "raindrop" *Prelude*:



(The melody is obviously in the bass.)

Another *Prelude*, number fifteen in this series, is also generally given the title of *Raindrop*, be-

cause of the steady tapping of the A flat in the left hand. In fact, one is tempted to give programs to practically all of the Chopin *Preludes*, and many of them seem to cry out for words. Alfred Cortot, the great French pianist, when recording the complete set, actually supplied names or descriptive sentences for every one of the twenty-four, and some of his interpretations are most interesting.

Mr Cortot calls the sixth *Prelude*, so elaborately dramatized by George Sand, merely "Homesickness." The brief number seven, which has been played by every amateur, receives from him the superscription, "Delicious recollections float like perfume through the memory," and is described as "a dainty minuet."



The fifteenth *Prelude*, generally associated with rain, is given a highly original story by M. Cortot: "A young mother rocking her child. She herself is half asleep. A frightful dream shows her the scaffold that is the destiny of her son. The dream is banished by a sudden return to consciousness, but the mother is still disquieted." (Referred to the Department of Understate-ment!)

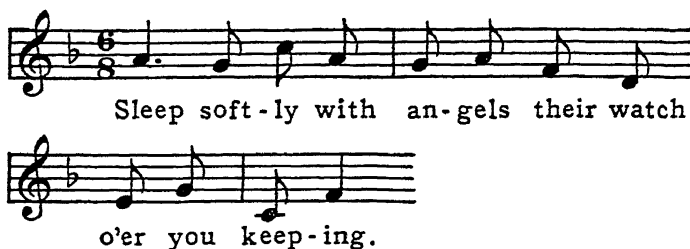
Most familiar of all the Chopin *Preludes* is

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number twenty, in C minor, which Cortot calls "A Funeral Procession," but also quoting the more conventional description: "Twelve measures of the loveliest chords ever written." He refers to the "inexorable finality" of this music, thereby seeming to agree with the author's interpretation in a choral version called *Fate*.¹⁰



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The title of the famous *Barcarolle* may also be accepted as definitely suggesting boat music, in the conventionally rocking rhythm:¹¹



In his actual dances, of course, Chopin suggests colorful pictures and plenty of action. The *Waltzes* are mostly too fast and elaborate for dancing, but the *Mazurkas* need only the accompaniment of stamping Polish boots and flashing costumes to become as vivid as if they were part of a real ballet (as they often are). Most picturesque of all are the *Polonaises*, again literal expressions of the spirited yet dignified Polish court dance, which is really a march in triple time. The *Polonaise* in A major is generally known as *Military* and was called by Rubinstein "a picture of Poland's greatness."

¹¹The French name for a boat song will be found sometimes with one l, sometimes with two.

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Po - land's might shall fight a - gain for



Po - land's right!

Perhaps the final answer to Chopin's program music is that he painted moods, emotions and spiritual processes in tones but practically never descended to mere imitation, or even musical description or narration. This, after all, is program music in its highest form. It becomes absolute in its musical values but still convinces the listener of its programmatic content. It has little or nothing in common with the billboard school of tone painting, which came later, with the development of realistic orchestration. It is not even closely related to the naïve musical pictures and stories of Schumann. But it paved the way toward the subtleties of Debussy and laid the foundation for all the romantic phases of modernism. It was a completely individual form of expression, within the limits of a single instrument, and it has never been duplicated or paralleled in the entire history of music.

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THERE is dramatic irony in the fact that immediately after Chopin had demonstrated the subtleties and the subjective qualities of program music in its least obvious phases the megalomaniacs of music seized upon the style and, in a succession of blitzkriegs, placed it in the dominating and dictatorial position which it still occupies.

Three men were chiefly responsible for this complete triumph over absolute music: Hector Berlioz (1803-1869), Franz Liszt (1811-1886) and Richard Wagner (1813-1883). Of the three only Wagner had the genius to carry out his announced programs with a full realization of his ideals. But Wagner could express anything in music and scarcely needed words to enhance the tone painting of his music dramas. Actually his orchestra tells the whole story, and through his command of this medium, plus the superhuman rightness of his ideas and conceptions, he became the greatest dramatic composer of all time.

Berlioz deserves credit for being the pioneer in this mechanization of the materials of program

music. He was revolutionary in his use of the orchestra and made possible by his innovations the later work of Liszt, Wagner, Richard Strauss and the moderns. His orchestral music is almost entirely programmatic, in spite of the fact that he often argued violently against the abuse of this form of composition.

He objected to Gluck's ideas on the operatic *Overture* (that it should prepare the spectator for the action, present the argument, perhaps even "indicate the subject"). According to Berlioz: "Musical expression cannot go so far as that. It certainly can reproduce joy, sorrow, gravity, playfulness; it can mark a striking difference between a queen's grief and village girl's vexation, between calm, serious meditation and the ardent reveries that precede an outburst of passion. Again, borrowing from different nations the musical style that is proper to them, it can make a distinction between the serenade of a brigand of the Abruzzi and that of a Tyrolese or Scotch hunter, between the evening march of pilgrims impregnated with mysticism and that of a troop of cattle dealers returning from the fair; it can contrast extreme brutality, triviality and the grotesque with angelic purity, nobility and candor. But if it tries to overstep the bounds of this immense circle music must necessarily have recourse to words—sung, recited or read—to fill the gaps left by its expressional means in a work

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that addresses itself at the same time to the intellect and to the imagination."

Unfortunately Berlioz did not always have the inspiration to express musically the ideas that he wished to impart to his listeners. His megalomania produced huge works, very difficult to perform and therefore seldom heard. One of his symphonies requires two orchestras and a chorus. For his *Requiem* he demands "four orchestras of brass instruments, separated one from the other and dialoguing at a distance, placed around the grand orchestra and the mass of the voices."

Berlioz wrote proudly of the "strangely gigantic physiognomy" and the "colossal aspect" of these works (cf. Hollywood), adding that "the enormous size of this form is another reason why people either understand nothing at all or are overwhelmed by a terrible emotion."

This strangely contradictory composer of program music dealt largely in exaggerated language, with emphatic adjectives and extreme figures of speech. He was a volcano in constant eruption. "Shakespeare, falling upon me unexpectedly, struck me like a thunderbolt; his lightning, in opening the heaven of art with a sublime crash, illuminated to me the most distant profundities. I recognized true grandeur, true beauty, true dramatic truth. I saw, comprehended, felt that I was alive and must rise and march."

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Berlioz wrote of his "infernal passion" for the actress, Henrietta Smithson, whom he unhappily married. "She reproached me with not loving her. Thereupon, tired of all this, I answered her by poisoning myself before her eyes. Terrible cries of Henrietta. Sublime despair! Atrocious laughter on my part. Desire to revive on seeing her terrible protestations of love. Emetic!"

Such a man could not help writing program music, and all his attitudes, arguments and paradoxes mean nothing more than the habits of a superexhibitionist. Even in the act of suicide he thought of his audience!

It is a pity that the actual music of Berlioz so often falls short of his intentions. He was far from a Wagner and not even close to a Liszt. Yet he influenced them both, even though they treated him with contempt. As a master of the obvious on a gigantic scale, Berlioz becomes a fascinating subject for analysis and interpretation.

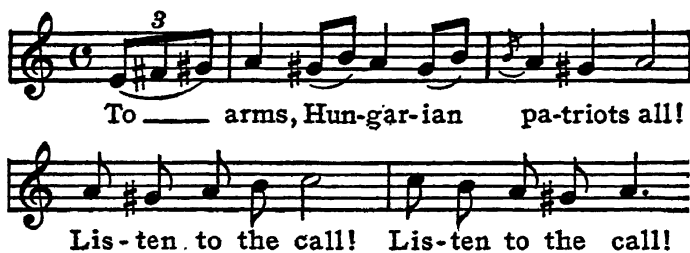
Strictly speaking, the significant program music of Hector Berlioz may be limited to his *Overtures*, the *Symphonie Fantastique*, with its sequel, *Lélio*, another symphony called *Harold in Italy* and the instrumental portions of the elaborate *Romeo and Juliet* symphony and of the oratorio or "dramatic legend," *The Damnation of Faust*.

The last shall be first. It is an uneven and often dull work, but *The Damnation of Faust* contains

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three orchestral numbers that must be included in the great program music of the world. They are the *Ballet of the Sylphs*, the *Dance of the Will-o'-the-Wisps* and the *Rakoczy March*.

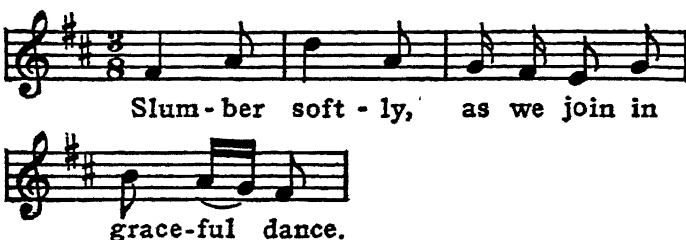
The *March* was really the creation of a gypsy violinist, Michael Barna, court musician to Prince Franz Rakoczy, later revised by another gypsy named Ruzsitka and recognized as an established piece of folk music by the time Berlioz decided to orchestrate it. He inserted it in *The Damnation of Faust* (merely calling it *Hungarian March*) by letting Faust watch the departure of some Hungarian troops for the battlefield. It was first played in Budapest, where the *March* threw the audience into absolute hysteria and a frenzy of patriotism. The opening notes are a sufficient reminder:



The *Ballet of the Sylphs* occurs near the end of the second part of the Berlioz *Faust*, after Mephistopheles has shown Faust a vision of Marguerite and then lulled him to sleep with the help of a chorus of sprites. The charming melody

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combines the mood of a lullaby with the tempo of a graceful waltz:



The *Dance of the Will-o'-the-Wisps*, in the third part, is used by Mephisto to bring Marguerite under his control, leading to her love scene with Faust. Its tune is purely instrumental:



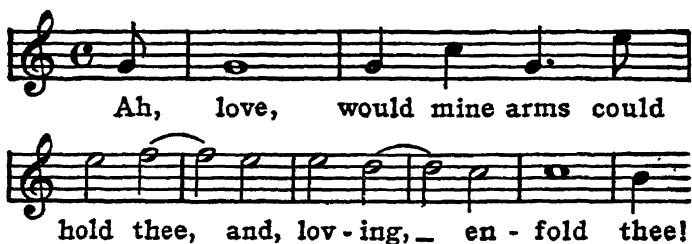
The most complete and explicit program announced by Berlioz for any of his instrumental works is that of the *Fantastic Symphony*. He gave no less than three different versions of this program, but they agree in essential details and were finally summed up as follows: "A young musician of a morbid sensibility and an ardent imagination poisons himself with opium. The dose of the narcotic, too weak to kill him, plunges him into a heavy sleep, accompanied by strange visions, during which his sensations, sentiments

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and recollections are translated in his sick mind into musical thoughts and pictures. The beloved woman, she herself, has become for him a melody and, as it were, an *idée fixe*, which he finds and hears everywhere."

In the first version of the program Berlioz elaborates this idea: "Strangely enough, the image of her he loves never presents itself without the accompaniment of a musical thought in which he finds a character of grace and nobleness similar to that which he attributes to the loved object. This double *idée fixe* pursues him incessantly; this is the reason of the constant appearance, in all the divisions of the symphony, of the principal melody of the first *Allegro*."

Here is the theme representing this "fixed idea":



Berlioz continues: "After a thousand agitations he conceives some hope; he believes himself loved. Being one day alone in the country, he hears from afar two shepherds dialoguing a *ranz des vaches*; this pastoral plunges him into a delicious reverie.

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The melody reappears for a moment across the motives of the *Adagio*."



"He is present at a ball; the tumult of the fete cannot divert him; his *idée fixe* finds him out, and the cherished melody makes his heart beat during a brilliant waltz":



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other in the distance. At last arrives the melody, which hitherto had appeared only in its graceful form but which now has become a vulgar, ignoble tavern air; it is the beloved object who comes to the Witches' Sabbath to be present at the funeral of her victim. She is no better than a courtesan, worthy to figure in such orgies." (This cruel sentence was omitted after the renewal of his love for Miss Smithson.)

"Then commences the ceremony. The bells ring; the infernal crew prostrate themselves; a choir sings the prose of the dead, the plain chant, *Dies Irae*; two other choirs repeat it, parodying it in a burlesque manner. After that the round of the Witches' Sabbath whirls and whirls, and when it has reached the extreme degree of violence combines with the *Dies Irae* and the vision ends."



Of this well-named *Fantastic Symphony* Wagner wrote: "An immense inner wealth, a heroically vigorous imagination forces out, as from a crater, a pool of passions; what we see are colossally formed smoke clouds, parted only by lightning and streaks of fire and modeled into fugitive shapes. Everything is prodigious, daring, but infinitely painful."

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Gounod called it a real event in the musical world, whose importance might be gauged by the fanatical admiration and the violent opposition it aroused. Regardless of how successfully Berlioz carried out his magniloquent intentions, the *Symphonie Fantastique* is a milestone in the history of program music.

Its sequel, *Lélio*, or *The Return to Life*, is far weaker and utterly unworthy of its creator or the school that he represented. Berlioz gave this fanciful name to the morbid hero of the *Fantastic Symphony* and added to his orchestra (with piano, played four-handed) an invisible chorus and solo voices, writing the words as well as the music himself.

Lélio's first words are, "God! Am I still alive?" which may be considered a keynote speech. There are six episodes in this artificial, sentimental, posturing work, labeled *The Fisher* (after a ballad by Goethe), *Chorus of the Shades*, *Song of the Brigands*, *Song of Happiness*, *The Aeolian Harp: Souvenirs* and a *Fantasy* on Shakespeare's *Tempest*. The composition is not worth quoting or discussing further.

Harold in Italy, however, is a very different matter. Here is a real piece of program music and at the same time an excellent symphony, with narrative and descriptive significance as well as emotional effect.

The program is given in the subtitles of the

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four movements: (1) *Harold in the Mountains: Scenes of Melancholy, Happiness and Joy*; (2) *March of Pilgrims Singing the Evening Prayer*; (3) *Serenade of a Mountaineer of the Abruzzi to His Mistress*; (4) *Orgy of Brigands*.

This symphony was composed in 1834 for orchestra and viola solo at the suggestion of Paganini, who had a beautiful viola which he wanted to demonstrate in public. The composer first considered the subject of Mary Stuart but finally decided on Byron's *Childe Harold*. Paganini himself never played the viola part, possibly because, as Berlioz admitted, "the viola has not been treated sufficiently in the concerto style."

The Harold of Byron's poem is Byron himself; similarly the Harold of Berlioz becomes identified with the composer. The scenes and events described in the symphony have nothing to do with Byron's story. The character and personality of the hero are summed up in the introductory theme, which runs through all four of the movements:



Har-old, Har-old, des-tin'd to see It-a-ly!

The *Romeo and Juliet* symphony of Berlioz is a jumble of instrumental and choral music, mostly programmatic, with a few episodes of rare beauty. The *Introduction*, superscribed "The

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Combats, Tumult and Intervention of the Prince," is not very promising, particularly when it allows the prince to speak in a recitative of trombones and other brass instruments. Nor is the *Finale* much more satisfactory in its attempts to describe "Romeo in the Tomb of the Capulets; Invocation; Awakening of Juliet; Delirious Joy, Despair, Last Anguish and Death of the Two Lovers." Berlioz here tried for too much in the way of detail, even to reproducing the convulsions of the poisoned lovers (according to Garriick's ending of the tragedy).

But the finer portions of the *Romeo and Juliet* symphony more than make up for these defects. The section marked, "Romeo alone, sadness; concert and ball: grand festival at the house of Capulet," is effective in its dreamy beginning and brilliant close. There is true tone painting in the "Love scene: a serene night, the silent and deserted garden of Capulet." But the gem of the whole symphony is the *Scherzo*, "Queen Mab, or the Dream Fairy," based on the famous speech of Mercutio. Saint-Saëns considered this superior even to the fairy music of Mendelssohn's *Midsummer Night's Dream Overture*. A brief quotation is enough to supply the material for comparison:



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In addition to his colossal symphonic works Berlioz wrote eight *Overtures*, all of which can be called program music, although they are of decidedly unequal value. The most popular is the one called *Carnaval Romain*, eventually introduced into the opera *Benvenuto Cellini*. Among its lively themes is a *Saltarello*, danced in the Piazza Colonna in the second act of the opera:



The original *Overture* to *Benvenuto Cellini* is also an admirable composition, although most listeners prefer its more brilliant successor. Another good *Overture* by Berlioz is that written for *King Lear* (1831), demonstrating once more the powerful influence of Shakespeare on the composer. He wrote, after passing some time as an invalid in Florence: "On the banks of the Arno, in a delightful wood a mile from the town, I passed whole days in reading Shakespeare. It was there I read for the first time *King Lear*, and this work of genius made me utter exclamations of admiration. I thought I would burst with enthusiasm; I rolled about in the grass, rolled about convulsively to satisfy my transports."

A rather commonplace *Overture* to *Waverley* (Opus 2) is headed by a quotation from the

poem, *Mirkwood Mere*, in the fifth chapter of Sir Walter Scott's book:

*Dreams of love and lady's charms
Give place to honour and to arms.*

Opus 3 is the *Overture des Francs-Juges* (1828), still youthful and crude, but powerful. The Francs-Juges were judges of the Vehmische Tribunal, and the *Overture* supposedly describes the sensations of a prisoner brought before them, with vehement denials of his appeals for mercy.

The composer's own hysterical comments on this *Overture* are more worth quoting than the music itself: "Nothing is so terribly frightful as my *Overture des Francs-Juges*. . . . It is a hymn to despair, but the most desperate despair, the most desperate despair imaginable, horrible and tender. . . . In short it is frightful! All that the human heart can contain of rage and tenderness is in the *Overture*." When he heard it played he exclaimed, "How monstrous, colossal and horrible it is!"

Of the remaining *Overtures* by Berlioz one was inspired by *The Corsair* of Byron, one by Scott's *Rob Roy* (subsequently burned by the composer) and one by Shakespeare's *Much Ado about Nothing*, a title which adequately covers all three.

In spite of all his shortcomings and obvious absurdities Hector Berlioz remains a significant

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figure in the development of program music, of the greatest importance in his influence on the modern orchestra.

Of the triumphant triumvirate of program music Franz Liszt (1811-1886) was the most persistent, musically far better equipped than Berlioz and often approaching the inspirations of Wagner himself. (He is said to have supplied many actual themes as well as general ideas to his more gifted son-in-law.)

Liszt seems to have been practically unable to write a piece of music without giving it at least a descriptive title. Even his *Études* were mostly tagged with a definite meaning. Unfortunately the program was often more important than the music.

Like Berlioz, also, Liszt expressed himself strongly and definitely on the subject of program music, without making any great effort to live up to his theories. (This will be found characteristic of most programmatic composers.)

In spite of his persistent attempts at tonal painting and narration Liszt wrote with apparent sincerity: "It is obvious that things insofar as they are objective are not at all within the department of music, and that the merest tyro in landscape painting can with one stroke of his pencil produce a scene more faithfully than a consummate musician with all the resources of the cleverest orchestra. But the same things, in-

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sofar as they affect the soul, these things made subjective and turned into reverie, meditation, *élan*, have they not a singular affinity with music? And could not music translate them into its mysterious language? Supposing the imitation of the quail and cuckoo in the *Pastoral Symphony* to be open to the charge of puerility, must we conclude from this fact that Beethoven was wrong in seeking to affect the soul as would the view of a smiling landscape, of a happy country, of a village festival suddenly interrupted by an unexpected thunderstorm? Does not Berlioz in the *Harold Symphony* strongly recall to the mind mountain scenes and the religious effects of bells that lose themselves in the windings of steep paths? In regard to poetical music, do you think that some stupid burden of a romance or some declamatory libretto is indispensable for the expression of the human passions—such as love, despair and anger?"

Elsewhere Liszt makes clear distinctions between absolute and program music. Composers of the latter type he calls "poetizing symphonists." The creator of absolute music, he says, "transports his hearers with him to ideal regions, which he leaves the imagination of every individual free to conceive and adorn."

Liszt defines program music as "any foreword in intelligible language added to a piece of pure instrumental music, by which the composer in-

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tends to guard the hearer against an arbitrary poetical interpretation and to direct his attention in advance to the poetical idea of the whole, to a particular point of it." "The program," he adds, "has no other object than to indicate preparatively the spiritual moments which impelled the composer to create his work, the thoughts which he tried to incorporate in it."

In spite of these dicta the music of Liszt is full of direct imitation, as well as attempted description and narration, plus the suggestion of moods and emotions which can be considered the highest form of program music. It is in his piano pieces that he achieves his most obvious effects and also some of his best.

Only an occasional quotation is necessary from this mass of programmatic material. In many cases it is enough to list the titles alone.

Youthful travels in Switzerland and Italy inspired the three sets of piano compositions which he called *Years of Pilgrimage*. Included in the Swiss series were such titles as *The Chapel of William Tell*, *On the Lake of Wallenstadt*, *Beside a Spring*, *Storm*, *Obermann Valley* and *The Bells of Geneva*. Recollections of Italy figured in such pieces as *Il Penseroso*, *Canzonetta of Salvatore Rosa*, *Three Sonnets by Petrarch*, *After a Reading from Dante*, *Angelus* and the *Cypresses* and *Fountains of the Villa d'Este*. A special group, *Venice and Naples*, included a *Gondo-*

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liera and a *Tarantella*, both fairly well known.

Spain suggested to Liszt a *Rhapsodie Espagnole*, *Folies d'Espagne* and a *Jota Aragonesa*. His religious feeling and love of nature combined to produce the popular *Legends*, *St Francis of Assisi Preaching to the Birds* and *St Francis of Paula Walking on the Waves*. The latter must have been suggested by a drawing of Steinle, standing on Liszt's writing-table, which he described thus in his testament: "St Francis of Paula walks on the waves, his mantle spread out under his feet, holding a glowing coal in one of his hands, raising the other, either to conjure the storm or to bless the threatened sailors, looking heavenward, where in a glory appears the word *Charitas*."

The best-known piece of program music by Franz Liszt is unquestionably the *Liebestraum* (Dream of Love), one of a set of three *Nocturnes*, often supplied with words. The sentimental melody carries out satisfactorily the implications of the title, and a rather spiritual interpretation may do no harm:



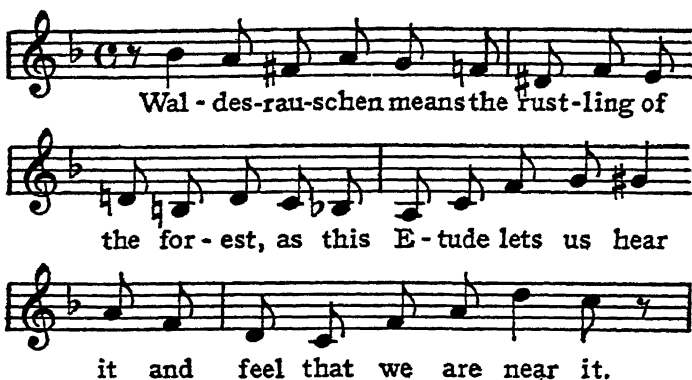
A dream of love — that pass-eth un-der-



stand-ing de-scend-ed from Heav'n a-bove.

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Two of his *Concert Études* are also popular, the *Waldesrauschen* (Forest Murmurs) and *Gnomensreigen* (Dance of the Gnomes). The melody of the first might be interpreted thus:

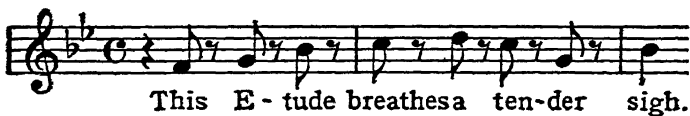


Wal - des-rau-schen means the rust-ling of
the for-est, as this E-tude lets us hear
it and feel that we are near it.

The image shows three staves of musical notation in G major (one sharp) and 4/4 time. The melody is written in treble clef. The first staff contains the first measure, the second staff contains the second measure, and the third staff contains the third measure. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The lyrics are written below the notes, with hyphens indicating syllables across measures.

The *Dance of the Gnomes* is very fast and light, purely pianistic and unsuited to words.

Another familiar *Étude* is generally given the title *Un Soupir* (A Sigh). It has an excellent melody which has been imitated by other composers, including Wagner:



This E-tude breathes a ten-der sigh.

The image shows a single staff of musical notation in G major (one sharp) and 4/4 time. The melody is written in treble clef. The first measure contains the notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The lyrics are written below the notes, with hyphens indicating syllables across measures.

The Liszt *Lorelei* is a good, straightforward piece of program music, whose meaning is indicated not only by the title (immortalized in the folklike song of Silcher, which everybody knows) but by the fact that Liszt himself fitted it with

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Heine's familiar words for a vocal version. The chief theme goes like this:



Liszt wrote several *Mephisto* waltzes, of which one has become quite popular with concert pianists. But the public still responds most enthusiastically to his fifteen *Hungarian Rhapsodies*, based on authentic folk tunes but actually very personal and individual compositions. They may all be considered programmatic in a sense, especially as the themes mostly had actual words in their original versions. They follow the Magyar tradition of a slow strain (*Lassan* or *Lassu*), leading to a fast and brilliant *Finale* (*Friska*), and this arrangement of material adds to the dramatic effect.

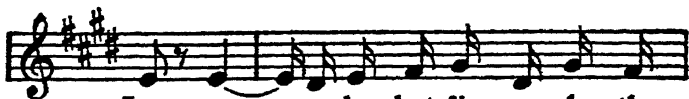
The general favorite among the *Hungarian Rhapsodies* is of course the second, and it is an excellent representative of the entire series. Here is the slow theme of the first part:



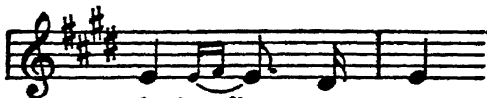
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rhap-so-dy of wild Hun-gariandance,The



Las - san, — a slow but fier - y rhy - thm,



made for fierce ro - mance.

The *Friska*, or lively part of the national *Czardas*, begins with this melody, played quite softly:



Now the Fris - ka takes it fast - er.



This will need a danc-ing mas-ter.

The climax is reached in this well-known fast tune, long established as vaudeville and movie music:

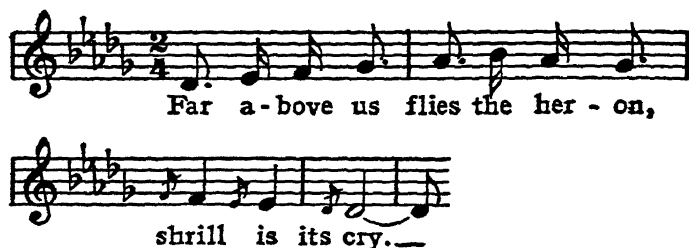


From there to the end the second *Hungarian Rhapsody* continues to introduce spectacular

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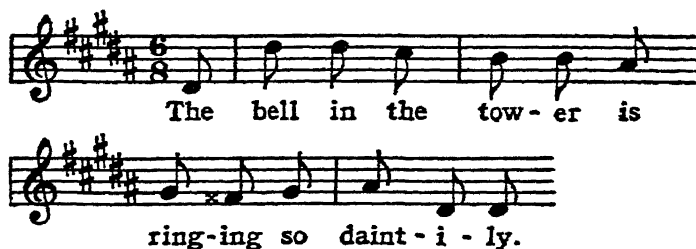
effects of great melodic and rhythmic variety, finishing with a *Cadenza, Prestissimo*, which never fails to draw the desired applause.

Of the other *Hungarian Rhapsodies* the sixth and the twelfth are perhaps the most frequently played. The fifteenth contains Liszt's version of the *Rakoczy March*, and the fourteenth makes use of the most famous of Hungarian folk songs, *The Heron*, which appears also as the chief theme of the *Hungarian Fantasia*, with orchestra. It is a simple scale tune, made effective by syncopation and heavy chords:



Before turning to the orchestral works of Liszt there should perhaps be mentioned the brilliant piano transcription of *La Campanella* (The Little Bell), whose theme was supplied by a violin study of Paganini. Liszt treats the unpretentious tune with a dazzling display of technique, and the *Campanella* has become one of the pet show-pieces of virtuoso pianists. It is legitimate program music, even in its overdecorated form:

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Franz Liszt's great contribution to orchestral music, and to program music in general, was the *Symphonic Poem*. This was his own invention, although some of the earlier concert *Overtures* amounted to practically the same thing. His idea was to write orchestral pieces of symphonic proportions, but shorter than the conventional symphony, and in one continuous movement. Almost necessarily these *Symphonic Poems* were programmatic, achieving unity through a central dramatic subject, treated with symphonic technique.

Liszt wrote twelve such orchestral works, all with definite titles. The first he called *What One Hears on the Mountain*, basing it upon the fifth of Victor Hugo's *Autumn Leaves*. The entire poem is prefixed to the score and thus serves as its complete program. It deals with a mystic dialogue of two voices, representing Nature and Humanity and arriving at rather sophomoric arguments on destiny, the soul, God and the universe.

The second of the *Symphonic Poems* bears the title *Tasso: Lamento e Trionfo*. It was written in

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1849 to celebrate the centenary of Goethe's birth, but the subject matter was taken from Byron's poem, *The Lament of Tasso*, rather than from the drama of the German poet.

In his preface to the composition Liszt writes: "Tasso loved and suffered in Ferrara; he was revenged in Rome, and he lives still today in the folk songs of Venice. These three moments are inseparable from his imperishable fame. To render them musically we called up first his great shade as it still haunts the Venetian lagoons; we then saw his proud, sad face pass through the festivities of Ferrara, where he gave birth to his masterpieces; finally we followed him to Rome, the Eternal City, which, in bestowing on him her crown, glorified in him the martyr and poet."

Liszt specifically states that the principal theme of his *Tasso* is a melody to which he heard the Venetian gondoliers sing the opening stanzas of the poet's *Jerusalem Delivered*.



The most popular of the Liszt *Symphonic Poems* is unquestionably *Les Preludes*, the third of the series. This melodious composition was in-

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spired by one of Lamartine's *Poetic Meditations*, whose content was thus interpreted by Liszt: "What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted daybreak of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions, whose fell lightning consumes its altar? And what wounded spirit, when one of its tempests is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on nature's bosom; and when the 'trumpet's loud clangor has called him to arms' he rushes to the post of danger, whatever may be the war that calls him to the ranks, to find in battle the full consciousness of himself and the complete possession of his strength."

Regardless of inner meanings, *Les Preludes* is a most effective concert piece. There are three important themes which sum up the program:



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Sweet_ is the calm_ of the
coun - try, where na - ture is
seen_ at her best. ____

When_ the trum-pet's loud clan - gor has
called_ "To arms!"

The image shows a musical score for a vocal or instrumental piece. It consists of five staves. The first four staves are in treble clef with a key signature of two sharps (F# and C#). The first staff has a 6/8 time signature. The lyrics are: "Sweet_ is the calm_ of the", "coun - try, where na - ture is", "seen_ at her best. ____". The fifth staff is in bass clef with a key signature of two sharps and a 12/8 time signature. The lyrics are: "When_ the trum-pet's loud clan - gor has", "called_ 'To arms!'". The music features various note values, rests, and phrasing slurs.

The fourth *Symphonic Poem* is *Orpheus*, whose title alone is enough to establish the program. Its basic ideas, according to the composer, were suggested by a combination of Gluck's opera and an Etruscan vase in the Louvre. "To-day as of old and always," said Liszt, "Orpheus, that is Art, should pour forth his melodious waves and vibrating chords like a soft and irresistible light over the contrary elements that tear each other and bleed in the soul of every individual, as in the bowels of society."

Number five is *Prometheus*, a favorite subject with composers, to which full justice has never been done musically. Liszt wrote his version as an

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introduction to some dramatic scenes by Herder, *Prometheus Unbound*, performed in Weimar in 1850 for the dedication of a statue of the poet.

Mazeppa is the sixth *Symphonic Poem*, originally a piano *Étude*, with its story taken from one of the poems in Victor Hugo's *Les Orientales*. The entire poem is prefixed to the score, but the music is mostly a series of galloping rhythms, with some intensely realistic touches, when the horse is evidently trying to scrape off Mazeppa, unwillingly tied to its back. This is probably the most imitative of all the program music of Liszt.

Festklänge (Festal Sounds), the seventh in the series (1851), was to have been Liszt's own wedding music when it seemed that his marriage to the Princess Wittgenstein would be a possibility. Neither the wedding nor the music came off.

Another vague and wordy preface introduces the *Heroïde Funèbre*, eighth of the *Symphonic Poems*, but without saving the music from comparative oblivion. The ninth is called *Hungaria*, obviously with a patriotic program, and the tenth is *Hamlet*, whose indebtedness to Shakespeare is equally obvious. The emphasis is on the brooding tendencies of the Danish prince, not the story of the play.

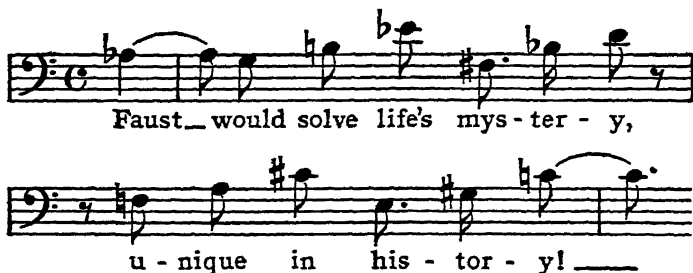
Number eleven, *The Battle of the Huns*, was inspired by Kaulbach's fresco in the Berlin Museum, showing Attila's men and the Romans continuing their fight in the sky after being killed

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on the Catalaunian Plain. The final *Symphonic Poem* is *Die Ideale* (Ideals), based on Schiller's poem of the same name. There are nine separate quotations from the poem, prefixed to different sections of the music, which divides naturally into three main parts, labeled *Aspiration*, *Disillusion* and *Activity*, preceded by an *Introduction* and followed by *Apotheosis*.

In addition to the *Symphonic Poems* both of Liszt's actual symphonies have programs, with Dante and Faust as their heroes. The latter uses a male chorus in the *Finale*, quoting Goethe's famous words on "the eternal feminine." The first movement deals with Faust himself, the second with Marguerite and the third with Mephistopheles. The themes are mostly personal and developed very much in the manner of the *Leit-motif*, or "leading motive," which Wagner later made famous.

Faust, for example, is immediately introduced with a brooding theme, which then progresses through a number of transformations. It appears thus in the *Introduction*:



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Several other themes represent the hero of the symphony at various points, all traceable to some extent to the basic melodic material. The mood of "brooding inquiry" is followed by that of "struggling aspiration," then "passionate appealing," "love longing" and "triumphant enthusiasm." (The descriptive phrases are supplied by Niecks.) This impressive musicianship, added to highly dramatic conceptions, successfully expressed, would seem to place the *Faust Symphony* at the head of all the works of Franz Liszt.

The second symphony has as its full title *A Symphony to Dante's Divina Commedia*, for "grand orchestra and soprano and alto chorus" (1855). There are only two movements, *L'Inferno* and *Il Purgatorio*. Liszt intended to add the logical *Paradiso*, but Wagner dissuaded him, arguing that no one was equal to the task of expressing Paradise musically.

A long interpretative introduction to the *Dante Symphony*, by Richard Pohl, presumably expresses the ideas of the composer as to its program. Trombones and tuba introduce the *Inferno*: "Through me you pass into the city of woe. Through me you pass into eternal pain." Trumpets and horns follow with the oft-quoted announcement: "Abandon hope, all ye who enter here."

The music proceeds to illustrate the "madness, hopelessness, fury and curses of the damned" in

a "demoniac turmoil," from which the only relief is afforded by the beautiful episode of Paolo and Francesca. "There is no greater grief than to remember days of joy when misery is at hand."

The *Purgatory* section of the symphony expresses Dante's own feelings after leaving the Inferno: "Infinite longing for godliness, a growing feeling of unworthiness and weakness, of humility, contrition and repentance, of redemption by prayer."

The *Dante Symphony* ends with a *Coda*, which has as its climax a real *Magnificat*, "joining itself to the whole universe, to the general hallelujahs and hosannas." With this chant, sung by women's or boys' voices, it closes "ecstatically."

Three more pieces of orchestral program music by Franz Liszt deserve mention. In 1858-1859 he composed two *Episodes from Lenau's Faust*, with the individual titles *The Nocturnal Procession* and *The Dance in the Village Inn*. These have little to do with the conventional Faust story, although in the second Mephistopheles takes the instrument of a village fiddler and plays a diabolically seductive waltz. There is also a *Dance of Death*, based on the *Dies Irae*, for piano and orchestra, inspired by the Orcagna fresco, The Triumph of Death, in the Campo Santo at Pisa. Liszt hesitated to publish "such a monstrosity" but was persuaded to do so by his temporary son-in-law, Hans von Bülow. It has

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been called "a gruesome treatment of a gruesome subject."

Franz Liszt was the necessary link between Berlioz and Wagner. He had an imagination equal to that of the former but better disciplined, and his musical technique, as such, was superior to Wagner's. What he lacked was the creative genius that made the Wagnerian music rise above any announced program. Liszt could not hope to do more than carry out the intentions proclaimed by his voluminous titles. The resulting music seldom if ever transcended its subject matter.

Yet Franz Liszt made a definite and important contribution to the development of the *Leitmotif*, and for this he deserves a high place in the history of program music. For these musical labels, these tags of identification called "leading motives," suggested by both Berlioz and Liszt and perfected by Wagner, represent the most direct and obvious way of carrying a program through a musical composition and certainly the most convenient trick of technique ever invented for such a purpose.

The *Leitmotif*, consisting generally of only a few notes in a specific and easily remembered pattern, not only makes it easy to follow a story or a picture through music but provides a species of musical form worthy to stand beside the conventional sonata form of symphonic composition. Just as a symphony is easily followed by the

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listener who is acquainted with its thematic materials, so any piece of program music becomes simple and intelligible if its leading melody designs are tagged with definite meanings and repeated without too much alteration.

But the greatness of Richard Wagner (1813-1883) does not rest merely upon his perfecting of the *Leitmotif* technique. He uses it as a key to his musical thoughts, but what he writes is far more than a catalogue of tonal merchandise. His orchestral inspirations use the *Leitmotif* merely as a starting-point (and only in the later, more elaborate works). To anyone with a truly perceptive ear these index cards are entirely unnecessary. Even the words of Wagner's music dramas could often be omitted entirely, for it is the orchestra that tells the story.

Wagner wisely wrote his own librettos in such a way that the singers could never get in the way of the instrumental accompaniment. When he wanted to express such an emotional climax as the love scenes of *Tristan und Isolde* he contented himself with mere exclamations, which might just as well have been meaningless syllables. Inevitably most of the details of the Wagnerian text are lost in actual performance, even when the greatest and most experienced singers are on the stage.

Thus broadly considered, all of Wagner's music dramas are program music in the highest

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sense. They have proved this repeatedly by their effectiveness in concert performance. The effects of scenery, costume and staging unquestionably add to the appeal of Wagner's music to the average listener, yet they are not strictly necessary, and occasionally there is more than a slight danger of permitting these stage appurtenances to turn the sublime into the ridiculous. This author is still waiting impatiently for the time when Wagner will be played upon the screen with no singing at all and a minimum of dialogue, but using people and scenes that really look like what he had in mind and leaving it to his gorgeous orchestral music to tell the rest of the story.

Like Berlioz, Liszt and other composers of program music Wagner had the habit of writing voluminously on the subject and then completely contradicting himself by his actions. Theoretically he disapproved of instrumental program music, yet what he actually composed was consistently programmatic, with or without words.

Wagner's endless arguments on art, music, mankind and the universe were so full of sophistry, so specious and false and contradictory and often sophomoric, that they cannot be taken very seriously. He wrote page after page of dull prose to prove the significance of his musical and dramatic creations but could not thereby alter the simple fact that they are so full of genius and in-

instinctive rightness that no arguments or explanations are needed.

Against his will and his own protestations, therefore, he must be placed automatically among the greatest composers of program music. Actually every piece of instrumental music that he ever wrote had some programmatic significance, with the possible exception of one early piano sonata and one symphony in C major, both now completely forgotten.

Early *Overtures* by Wagner, now also forgotten, include such titles as *King Enzo* (to a tragedy by Raupach), *Polonia* (referring to the current Polish insurrection), *Rule, Britannia* (requiring no explanation) and *Columbus* (evidently modeled after the *Overtures* of Beethoven, whom Wagner greatly admired). The instrumental preludes to his first two operas, *Die Feen* (The Fairies) and *Das Liebesverbot* (The Forbiddance of Love), are likewise of no importance today.

But in his *Rienzi Overture*, which is still successfully performed, Wagner wrote an excellent piece of program music, in the style of Meyerbeer, and from then on all of his creative work belongs definitely in the programmatic category. The opera of *Rienzi* is an old-fashioned absurdity, at least in comparison with Wagner's later inspirations, but its *Overture* makes pleasant concert music and contains some fine tunes. Here is

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the one by which the *Overture* is most easily identified:



Far more important is the *Overture* to *The Flying Dutchman* (1843), which is today a very popular concert number and perhaps the first example of Wagner's use of the *Leitmotif*. For this *Overture* Wagner himself wrote a "Programmatic Elucidation" which is worth quoting in part: "The Flying Dutchman's dreadful ship is driven along by the storm; it makes for the land . . . where its master hopes to find salvation and redemption. We hear the pitying strains of this annunciation of salvation, which sounds to us like a prayer and a lament. . . . How often has the unhappy man gone through the same experience! How often has he steered his ship through the ocean billows to the inhabited shore, where once every seven years it is permitted him to land! How often did he imagine that he had reached the end of his torments! And, ah, how often, woefully disappointed, had he to set out again and recommence his frantic ranging of the

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ocean. From the depth of his misery he calls for redemption. In the horrible solitude of his existence only a woman can bring him salvation. Where, in what land, does the deliverer dwell? Where is the feeling heart that beats for sufferings such as his? Where is she who does not flee from him with fear and trembling, like those cowardly men who, terrified, cross themselves at his approach? A ray of light breaks through the night. It pierces his tormented soul like lightning. It is extinguished. It flashes again. The seaman keeps his eye fixed on a star and stoutly steers toward it through flood and wave. What so powerfully draws him is a woman's look, full of sublime pity and divine sympathy. A heart has unlocked its unfathomable depth to the immense suffering of the cursed man. It must sacrifice itself for him, break with compassion, in order to annihilate at the same time itself and his sufferings. At the sight of this divine apparition the unhappy man breaks down, dashed in pieces like his ship. But while the latter is engulfed by the sea he rises from the waves, healed and holy, led by her who victoriously saved him to the dawn of sublimest love." (Wagner was always fascinated by the subject of sacrifices made by others, particularly women, but he never made any sacrifices himself.)

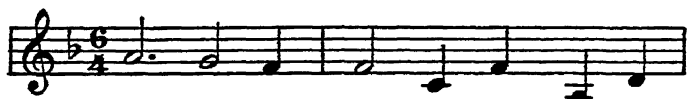
The chief theme of the *Flying Dutchman Overture*, which is used practically as a *Leitmotif*, is this, introduced by the horns and bassoons:

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The curs'd sail-or, there he goes!—

It represents the accursed sailor himself and is heard through an orchestral portrayal of a very realistic storm at sea. The second and more melodious theme is taken from the ballad of Senta, the heroine, and expresses the combined ideas of womanly love, sacrifice and redemption:



Sen - ta is here, re - deem - ing by



love, with nev - er a sign— of fear.

Wagner's "Programmatic Elucidation" of the *Flying Dutchman Overture* was a fanciful and rather wordy exposition of its general meaning, including that of the opera as a whole. In writing a similar prose introduction to the familiar *Tannhäuser Overture* (1845) he stated a definite program which follows the music in detail: "At the beginning the orchestra lets us hear the song of the pilgrims; it approaches, swells into a mighty outburst and at last passes away. Evening twilight: dying sounds of the song. It is nightfall, and magic lights and sounds steal on our senses;

a rosy mist rises; voluptuous sounds of jubilation reach our ears; confused movements of a weirdly lustful dance become visible. These are the seductive spells of the Venusberg, which at dead of night manifest themselves to those in whose breast burns the fire of sensual desire. Attracted by the alluring vision, a tall, manly form approaches: it is Tannhäuser, the minstrel. He intones his proud, jubilant love song, joyous and challenging, as if to draw to himself the voluptuous enchantment by compulsion. Wild shouts of joy answer him; the rosy cloud grows more dense around him; entrancing perfumes envelop him and intoxicate his senses. Now he perceives before him, reclining in seductive twilight, an inexpressibly lovely female form. He hears the voice which, sweetly thrilling, hails him with the siren call that promises the darer the satisfaction of his wildest wishes. It is Venus herself who has appeared to him. Then heart and senses burn; a glowing, consuming longing inflames the blood in his veins; he is impelled with irresistible force to approach, and before the goddess herself he now in the utmost ecstasy intones his jubilant love song in her praise.

“As it were by this magic call, the wonders of the Venusberg open before him in all their brilliance: tumultuous jubilation and wild, voluptuous cries arise on all sides; in drunken exultation the Bacchantes come noisily rushing up and,

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tearing Tannhäuser along with them in their furious dance, lead him into the arms of Venus, who embraces him and carries him along with her into unapproachable distances, into the realm of no-more-being. A hubbub passes like the Wild Hunt, and soon after the storm subsides. Only a voluptuous wailing is still whirring in the air, and a weird whispering, like the breath of unblessed sensual love, hovers over the place where the entrancing, unholy enchantment manifested itself and over which night now again spreads her wings.

“But morning already begins to dawn; from afar is heard once more the approaching pilgrims’ song. As this song comes nearer and nearer, as advancing day dispels night, the whirring and whispering in the air, which before sounded like the woeful lamentation of the damned, rises to a more and more joyful billowing, until at last, when the sun appears in his splendor and the pilgrims’ song with mighty enthusiasm proclaims salvation to all the world and all that is and lives, the billowing swells into a blissful rustling of sublime ecstasy. It is the jubilation of the Venusberg itself, redeemed from the curse of unholiness, which we hear in the song. Thus move and leap all the pulses of life to the song of redemption; and the two divided elements, spirit and sense, God and Nature, embrace each other in the holy, uniting kiss of love.”

It will be noticed that all this has very little to

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do with the plot of the opera and does not even mention the sainted Elizabeth, who is the real cause of the regeneration of Tannhäuser. It makes the *Overture* practically an independent piece of program music, and this is emphasized by the fact that Wagner later built up the ballet music, for the benefit of his Paris audience, making of the combination an elaborate and effective concert piece.

The *Pilgrims' Chorus* is so well known as hardly to require quotation, but a reminder of its real meaning may be in order:



With joy-ful song to our home sounds our



greet-ing, Thy love-ly fields we re-



joice once more at meet-ing. Now



soon shall cease our wan-d'rings far, Since



God knows right well how faith-ful we are.

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The music of the Venusberg is introduced by the violas and forms the basis of the instrumental *Bacchanale*:



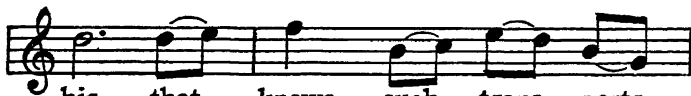
And here is the triumphant song of Tannhäuser himself, when he succumbs temporarily to the goddess:



Thanks for_ thy_ grace and what thou



would'st be giv - ing! What joy shall be



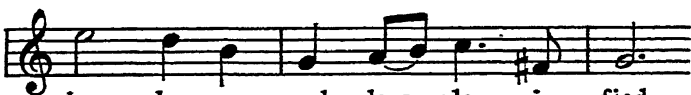
his that_ knows such_ trans - ports_



liv - ing! En - vied_ of_ men shall



be thy chos-en con - sort, Not man but_ di -



vine, by a god - dess_ glor - i - fied.

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The *Prelude* to *Lohengrin* is one of Wagner's finest pieces of program music, and once more he himself provides a full and detailed explanation: "To the entranced gaze of highest supermundane love longing the serenest blue celestial ether seems at first to condense itself into a wonderful vision, hardly visible and yet magically captivating the eye. In infinitely tender lines, gradually growing in distinctness, the miracle-ministering host of angels appears, descending imperceptibly from on high with the Holy Grail in their midst. As the vision becomes more and more distinct and moves more and more visibly toward the earth, intoxicatingly sweet perfumes are exhaled from it; entrancing vapors flow down in golden clouds, captivate the beholder's senses and fill his thrilling heart to its inmost depths with a wondrous devotional emotion. . . . And when at last the Holy Grail itself in its miraculous reality is presented to the sight of those deemed worthy, when the vessel sends forth far and wide the sun-rays of sublime love, like the effulgence of a heavenly fire, so that all hearts within the radiance of the eternal glow tremble—then the gazer's senses fail him; he sinks down in adoring annihilation. But upon him, lost in the blissfulness of love, the Grail now pours its blessing, with which it consecrates him as its knight. The shining flames become subdued to a milder glory which now spreads over the earthly valley like a

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breath of unspeakable delight and tender emotion and fills the adorer's breast with never-divined blissfulness. In chaste joy the host of angels, looking down smilingly, soar upward again: the fountain of love, dried up on earth, they have brought anew to the world; the Grail they have left behind in the keeping of pure men, into whose hearts its contents had poured themselves as a blessing; and the noble host disappear in the brightest light of the celestial ether, whence they had descended."


Again this *Prelude* makes no attempt to tell the story of the opera. It is in effect a musical expression of pure mysticism, developed mainly from the delicate opening theme which represents the angels descending from heaven with the Holy Grail, to whose service the celestial knight, Lohengrin, was pledged:



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Liszt described this *Prelude* as “a sort of magic formula which, like a mysterious initiation, prepares our souls for the sight of unaccustomed things and of a higher signification than that of our terrestrial life.”

There is also an instrumental *Prelude* to the third Act of *Lohengrin* which has become one of the war horses of radio and the records. It describes a torchlight procession, preceding the familiar *Wedding March*, and its introduction and main theme make a lusty effect, with emphasis on the trombones:



Up with the torch, let cym - bals_

ring! Pre - pare for the bride_ and_

groom that we crown_ them_ queen and king.

Here is where the sounding brass and far more than tinkling cymbals create their most exciting effects, against an agitated background of strings:

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Up with the torch! Let its light shine in procession! Up with the torch, and with no sign of depression! Keep it ablaze and let its rays to every gaze be clear, The time for the bridal is drawing near!

The *Wedding March* itself, regularly played as the entrance music for every marriage ceremony, has words in the opera and therefore does not need them here.

The *Prelude to Die Meistersinger* (The Mastersingers), representing the maturity of Wagner's workmanship, and his only composition in lighter vein, may be called a perfect piece of program music. Here he definitely outlines the plot of the great musical comedy that is to follow, and

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all of the themes are borrowed from the drama itself.

This *Overture* opens with the pompous march theme representing the Mastersingers themselves:

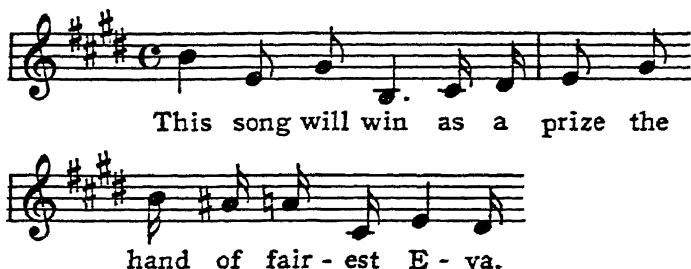


It soon gives way to the love music of Walter and Eva, which is in turn interrupted by the real march of the Mastersingers (borrowed directly from the medieval "long tone"), stately and dignified, but also a bit pompous:



The next melody to be heard is that of Walter's *Prize Song*, which is given a variety of treatment:

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A caricature of the march breaks in, with staccato bassoons, suggesting the absurdities of Beckmesser and of the critics at whom the opera was aimed. A climax is reached when Wagner combines all of the themes in an amazing exhibition of counterpoint, a gesture of scholarship that is as musically effective as it is technically impressive. With a blare of brass the *Prelude* ends with the theme of the Mastersingers with which it opened.

The great music dramas of the cycle of the *Nibelungen Ring* are full of program music, much of which is directly imitative. One has only to listen to Siegfried's horn, the voice of the Forest Bird, the Fire Music, the Ride of the Valkyries, the yawning of the dragon, the little hammer of Mime compared with the forging of the sword, the storm and the forest murmurs to realize that Wagner's music is often far more than suggestive.

But its real programmatic significance lies in

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its use of the *Leitmotif*, and since every one of these musical labels has a definite meaning it is entirely fair to supply them with words for their quick and easy differentiation. Here are the most important “leading motives” running through the cycle of the *Ring* operas:

THE RHEINGOLD



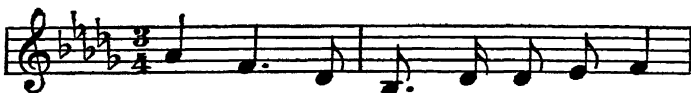
Rhein - gold! Rhein - gold!

THE RING



This ring is no bond of joy!

VALHALLA



Gods dwell in great Val-hal-la's halls.

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MIME'S FORGE



Tap, lit-tle Mi-me your ham-mer so small.

THE SWORD NOTUNG



Hail No - tung, thou fier - y sword.

RIDE OF THE VALKYRIES

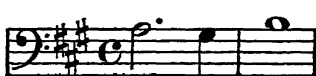


THE VALKYRIES' CRY



Ho - yo-to-ho!_

FATE



This is fate!

SIEGFRIED, THE HERO



Hail to Sieg - fried, he - ro so bold,



want-ing no gold!_

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SLEEP



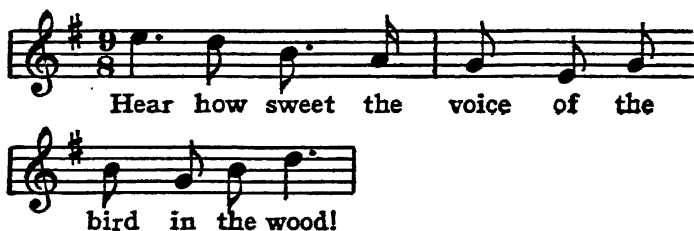
SIEGFRIED'S HORN



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This drama contains the instrumental presentation of the *Ride of the Valkyries*, as well as their *Battle-cry* and, near the close, the famous *Fire Music*, marking the beginning of Brünnhilde's long sleep.

Siegfried is introduced by a fairly long orchestral description of the dwarf Mime, musing over the problem of his superhuman foster-child, making considerable use of the dainty motif of the silversmith and leading immediately into the scene with Mime at the forge. Later in the opera occurs the beautiful instrumental passage known as *Forest Murmurs* (*Waldweben*), which contains independent material in addition to various *Leitmotifs*, featuring the song of the Forest Bird:



The final music drama of the cycle, *Götterdämmerung* (Twilight of the Gods), has a very short instrumental introduction, leading right into the scene of the Norns, which is itself the real *Prelude* to the opera. Orchestrally the climax of this great work is the *Funeral March*, after Siegfried's death, in which most of the leading motives are heard once more but with a realistic basis

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which makes it one of the outstanding compositions of its kind.



Closely connected with the *Ring* cycle and employing one of the loveliest of the *Leitmotifs* is the *Siegfried Idyl*, which Wagner composed as a Christmas and birthday gift for his wife, Cosima, in honor of their son Siegfried. It was played as a surprise on the steps of their home, Tribschen, early on Christmas morning of the year 1870. Its chief theme is built upon the *Peace* motif from *Siegfried*, which is itself derived from the tonal pattern of Siegfried's horn, turning its defiant notes into the tenderest and most appealing of melodies:



Wagner also made use of a folk song in the *Siegfried Idyl*, "Schlaf", Kindchen, balde," retaining its original character of a lullaby:



The *Prelude* to *Tristan und Isolde* is generally considered music's perfect expression of sensuous

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love. To call it anything but program music would be absurd.

Wagner's own description of it includes these sentences: "World, power, fame, splendor, chivalry, fidelity, friendship, all are gone; only one thing still remains: longing, longing unquenchable, ever anew self-begetting desire—languishing and thirsting; the sole redemption—death, extinction, never-awakening . . . As the theme could not possibly be exhausted, the composer lets the insatiable desire swell out . . . in a long articulated train from the bashful confession, the most tender devotion, through timid sighing, hoping and fearing, lamenting and wishing, rapture and torments, to the most violent efforts, in order to find . . . the way into the ocean of infinite love bliss. In vain! Fainting, the heart droops, to languish in longing, in longing without attaining, as every attaining produces only new longing, until . . . the presentiment of the highest bliss of attainment dawns upon the dying eye: it is the bliss of dying, of being no more, of the last redemption, the passing into that wonderful realm from which we swerve farthest when most violently striving to enter it. Shall we call it death? Or is it the nocturnal wonder world out of which, as the legend has it, the ivy and the vine grow up in close embrace on the grave of Tristan and Isolde?"

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The *Prelude* is built mostly upon the opening theme, which is in the form of a question and an answer, clearly representing the two ill-fated lovers themselves:



The *Love Death* (*Liebestod*) is often played orchestrally with the *Prelude* in concert, but in the music drama itself, which it brings to a close, there are words to this dramatic passage, which thus falls outside the category of program music in the technical sense. But the title could be applied to the introduction to the third act, which establishes the mood of pity and yearning long before the curtain rises. There is also the extended solo by the English horn, representing, in fact, directly imitating, the shepherd's pipe.

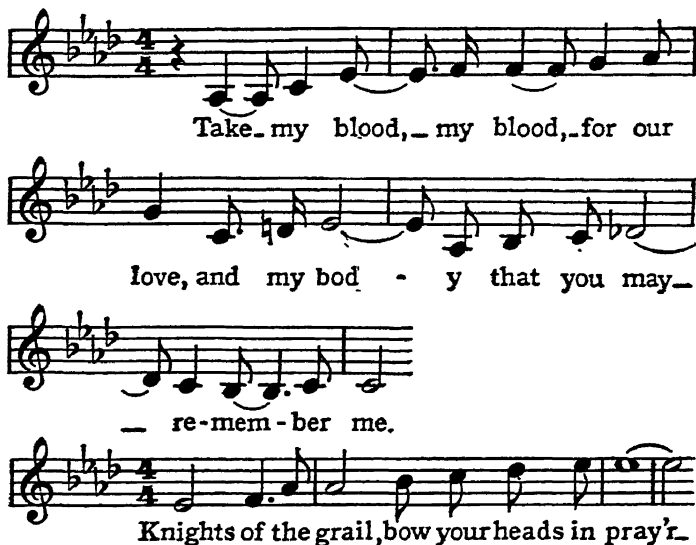


In contrast to the *Prelude* to *Tristan und Isolde* the *Parsifal Vorspiel* treats of divine rather than human love. Its themes are taken from the scene of the Love Feast of the Knights of the Grail.

There are two outstanding motifs, which Wagner called Love and Faith, connected by the Grail

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motif, which is based upon the *Dresden Amen*. The first he associates with the words of the ceremony, "Take my blood, for our love's sake," and, "Take my body, that you may remember me," both sung by angelic voices.



Take my blood, my blood, for our
love, and my body that you may—
— re-mem-ber me.
Knights of the grail, bow your heads in pray'r.

The second (strictly the third) motif expresses the promise of redemption through faith. In the words of Wagner, "Now once more the plaint of loving compassion rises from out the awe of solitude. The fear, the holy agony of the Mount of Olives, the divine sorrow of Golgotha—the body grows pale, the blood flows forth; and now begins to shine the heavenly blissful glow in the cup, pouring out over all that lives and suffers the

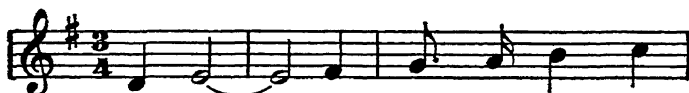
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joy of the divine grace of the redemption by love.
... Once more we hear the promise and—hope.”

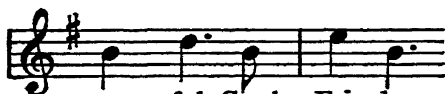


Re-demp-tion is thine through Faith.

The so-called *Good Friday Spell* is a beautiful orchestral passage in *Parsifal* which must definitely be recognized as program music. It gives a musical picture of early spring with the beauty of the awakening meadows, combining various motifs of the opera with a special *Good Friday* melody:



All na - ture feels the spell of



peace - ful Good Fri - day.

Wagner's program music also includes a *Faust Overture*, originally designed for a symphony of the same title, and a *Centennial March* (not very good), commemorating America's Declaration of Independence, for which the city of Philadelphia paid him five thousand dollars.

Regardless of his paradoxical statements and the exaggerated sentimentalities of his wordy descriptions and arguments, Wagner's dramatic compositions, at their best, set a standard that has

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not yet been equalled and is not likely to be surpassed. He gave a new significance to program music by his use of the *Leitmotif*, and he proved that words need not be considered either a necessity or a handicap to the expression of a completely definite and highly emotional train of thought. The triumph of program music reached its climax in the compositions of Richard Wagner.

MISCELLANEOUS EXAMPLES OF PROGRAM MUSIC

A VAST AMOUNT of program music has been written since Wagner's day. In modern music it is the rule rather than the exception. There are instances of minor composers turning out one or two striking pieces of programmatic character and thereby making a reputation out of all proportion to their consistent ability. There are other cases where acknowledged masters of music, devoted to the absolute style, have unbent a few times to the extent of composing something definitely programmatic, generally to the decided advantage of their popularity.

Only the really important works can be given attention here, and of these only a few need to be treated in any detail. Many charming and successful pieces may only be named in passing, and some worthy program music may be omitted altogether.

Johannes Brahms (1833-1897) stands out as a composer primarily of absolute music, combining the best elements of both the classic and the romantic schools, who nevertheless produced far more program music than is generally realized.

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Only three of his works bear definitely programmatic titles: the *Edward Ballade*, for piano, Opus 10, No. 1, and the *Tragic* and *Academic Festival Overtures*. But even in what seems outwardly absolute music of the purest type there are often hidden programs, and Brahms was too much a romanticist to let the form consistently overwhelm the content of his music.

In his very first piano sonata, Opus 1, Brahms wrote above the theme of the second movement, "after an old German *Minnelied*," and quoted the words of the song. In his third sonata, Opus 5, he again gave the second movement a superscription, this time three lines from a poem by Sternau, and above the *Intermezzo* he wrote the word "Rückblick [Retrospect]." Brahms also told a friend that in the *Finale* of his first sonata he had in mind the song *My Heart's in the Highlands* and that the *Andante* of the second sonata, Opus 2, was inspired by the *Winter Song* of the Minnesinger Kraft von Toggenburg.

The piano *Concerto* in D minor has been called "a monument to Schumann," and Joachim insisted that its somber opening was suggested by Schumann's attempted suicide. The smaller piano pieces, *Ballades*, *Rhapsodies*, *Waltzes*, *Intermezzos* and *Capriccios*, might all have programs, but as the composer gave no hint of them their interpretation would be mere guesswork.

One important symphonic theme Brahms him-

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self traced to the sound of an Alpine horn. It is in the *Finale* of the first symphony, and its melody has often been related to the Westminster Chime, whose notes it duplicates. But Brahms wrote to Clara Schumann the day he heard this brief melody in the Alps and put down the words that fitted it: "Hoch über'm Berg, tief im Tal [High above the mountain, deep in the valley]."



High on the mount, far be - low.

His third symphony has a motto consisting of three notes, F, A flat and the F an octave above. Brahms said that these three letters (FAF) stood for the words, "Frei aber froh [Free but happy]," his own improvement on Joachim's motto, "Frei aber einsam [Free but lonely]."¹

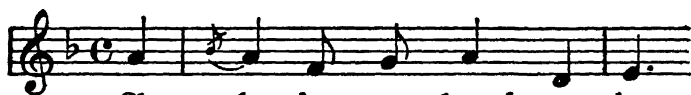
Of the three *Ballades* in Opus 10 only the first has a definite title. Brahms marked it "after the Scotch ballad *Edward*," and referred to Herder's collection, *Stimmen der Völker* (Voices of the Peoples). Hermann Deiters wrote of this group of *Ballades*: "Brahms tries even in this early work to build a bridge as it were between instrumental and vocal art, or rather to declare that music without words perfectly suffices him for the ex-

¹See the discussion of this and the other three Brahms symphonies in the author's *Great Symphonies: How to Recognize and Remember Them*, pp. 185-215.

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pression of what impels him to composition, that to him it expresses the same."

Certainly the *Edward Ballade* fits perfectly the content of the famous folk tale of the young man who killed his father, first hiding the truth, explaining that the blood was that of his hawk, then of his horse, and finally cursing his mother for impelling him to commit the crime. The music has a definite suggestion of question and answer, as in the original ballad, and the repetition of the name, "Edward, Edward," at the end of the first line of each stanza is clearly imitated by Brahms. Some of the traditional Scotch words can almost be fitted to the notes:



Oh, why does your brand sae drop



wi' blude, Ed-ward, Ed-ward, Oh, what



means this blude and why do ye gang sae



sad, sae sad, sae sad? My hawk I hae

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kill'd him, I hae kill'd my hawk, Oh, mith-
er, I kill'd him, and I had nae mair.
Your hawk's blude was ne'er sae red, my
dear - est son, your hawk's blude was
ne'er sae red, my dear - est son.

Of the two concert *Overtures* by Brahms the *Tragic* is programmatic only in its title. Attempts have been made to associate the *Overture* with some definite hero of tragedy, such as Hamlet or Faust, but Brahms insisted that he was expressing tragedy itself, not portraying any tragic person or event.

The *Academic Festival Overture* was written during the same summer (1880), and here the program is entirely obvious. Brahms called it "a very jolly *potpourri* of students' songs à la Suppé." It was his way of acknowledging the Ph.D. degree awarded him by the University of

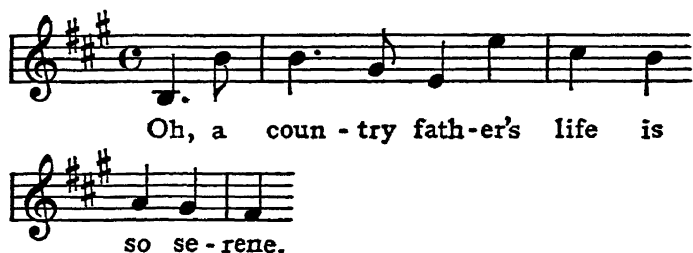
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Breslau. Since all the tunes of this *Overture* originally had words it is enough to adapt or quote them directly. Certainly there is nothing difficult or abstruse about the sunny, exuberant *Academic Festival Overture*.

After a brief introduction, slightly reminiscent of the *Rakoczy March*, the first student song is played by the brass: *Wir hatten gebauet ein stattliches Haus* (We had built a stately house).



Then comes the beautiful *Landesvater* (Country Father), introduced by the second violins:



The familiar *Freshman Song* (*Fuchslied*) receives a comic treatment from the bassoons. Its world-famous tune is basically the same as our *Farmer in the Dell*. The original words are

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nonsensical, starting with the question, "Was kommt dort von der Höh'?" and answering it with the Herr Papa, the Frau Mamma and other members of the family, all modified by the adjective *ledern* (leathern).

What's com - ing from on high, what's
com - ing from on high? What's com - ing
from the leath - er sky, my, my,
leath - er sky, what's com - ing from on high?

The climax of the *Overture* comes in the old Latin student song, *Gaudeamus Igitur* (Let Us Then Rejoice), played by the full orchestra:

Gau - de - a - mus ig - i - tur,
ju - ve - nes dum su - mus.

GREAT PROGRAM MUSIC

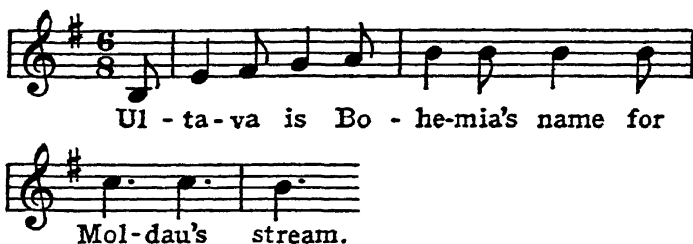
plied many details of technique and instrumentation to the master's works. Raff's own music was largely programmatic. Of his eleven symphonies nine have titles, including the two best known, *Im Walde* (In the Forest) and *Lenore*. He also wrote a cycle of twelve piano pieces under the title *Angele's Last Day in the Convent*, another dozen called *Messengers of Spring*, an eclogue, *From Switzerland*, etc. A violin solo, *La Fée d'Amour* (The Love Fairy) was popularized by Sarasate. Raff even gave a title to a string quartet, his seventh, called *Die schöne Müllerin* (The Beautiful Maid of the Mill), and he wrote four *Overtures* on Shakespearean subjects: *Romeo and Juliet*, *Othello*, *Macbeth* and *The Tempest*.

Adolf Jensen (1837–1879) was a follower of Schumann and gave titles to many of his piano pieces, such as *Romantic Studies*, *Inner Voices*, *Travel Pictures*, *Idyls*, *Carnival Scenes*, *Wedding Music*, *Recollections* and *Erotikon*. The last series contains seven numbers, called *Cassandra*, *The Sorceress*, *Galatea*, *Electra*, *Lament for Adonis*, *Eros* and *Cypris*.

Czechoslovakia has contributed two important composers of program music, Friedrich Smetana (1824–1884) and Antonin Dvořák (1841–1904). Smetana survives not only in the gay and charming *Overture* to his opera, *The Bartered Bride*,

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but in an autobiographical string quartet called *Aus meinem Leben* (From my Life) and in the fine orchestral composition, *My Fatherland*. This piece is in six parts, of which the most popular is the second, *Ultava*, representing the river Moldau. Here is its chief theme:

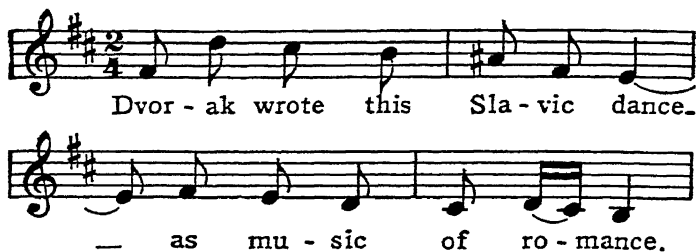


Dvořák is far better known than Smetana, chiefly through his symphony, *From the New World*, which has some programmatic significance. At least it contains themes of Negro origin, one of which directly echoes the spiritual, *Swing Low, Sweet Chariot*. The famous *Largo* has been treated to several sets of words, leading to the mistaken notion that this also is Negro material. The *Finale* contains a definite echo of "Yankee Doodle" in the development of the main theme.²

Dvořák has written more obvious program music in his smaller works. The *Slavonic Dances*, originally piano duets, might easily lend some of their familiar melodies to words.

²This symphony is fully discussed and interpreted on pp. 258-67 of the author's *Great Symphonies: How to Recognize and Remember Them*.

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There is also the popular *Carnival Overture*, Opus 92, one of five having programmatic titles. (The others are called *My Home*, *Husitzka*, *In Nature* and *Othello*.) The *Carnival* is easily identified by this opening theme:



Dvořák's five *Symphonic Poems* all have titles, mostly with detailed programs added. The most elaborate is that of *The Wild Dove*, a rather gruesome story of the peasant woman who poisons her husband and marries another, only to kill herself eventually in a fit of remorse brought on by the cooing of the wild dove over her husband's grave.

The other stories are equally horrible, or even more so, under such disarming titles as *The Water-Fay* (which includes drowning and infanticide), *The Mid-day Witch* (another baby

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killed) and *The Golden Spinning Wheel* (with murder and mutilation nicely combined). Only the *Heldenlied* (Heroic Song) gets along without a detailed program and presumably with a cheerful background.

Dvořák's piano pieces include such titles as *Silhouettes*, *From the Bohemian Forest* and *Poetic Mood Pictures*. He wrote eight *Humoresques*, of which the seventh is the familiar one. Among his string quartets is one generally known as *American*, containing themes of Negro character, as well as ragtime effects.

A minor Czech composer, Zdenko Fibich (1850–1900), turned out a number of *Symphonic Poems* and other program music but is remembered chiefly by his *Poème* for violin, whose melody became the popular song, *My Moonlight Madonna*—a fairly adequate interpretation.

Niels W. Gade (1817–1890) was the first Scandinavian composer to achieve prominence,³ and much of his music was programmatic. His very first work was an *Overture* called *Echoes from Ossian* (1841), and four later *Overtures* had the titles *In the Highlands*, *Hamlet*, *Michelangelo* and *A Mountain Excursion in the North*.

A set of five smaller orchestral pieces, under the general heading of *A Summer Day in the Country*, covers such subjects as *Stormy*, *Forest*

³See Schumann's musical tribute, p. 118.

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Solitude and Evening: Merry Life of the People. Gade's piano pieces have some programmatic titles like *Aquarelles* and *Northern Tone Pictures*.

Of the minor Scandinavian composers Johann Svendsen produced four *Norwegian Rhapsodies*, an *Overture to Romeo and Juliet* and other orchestral pieces with such titles as *Carnival in Paris* and *Wedding Feast*. Christian Sinding, who taught for a time at the Eastman School of Music in Rochester, is best known in America by his descriptive piano piece, *Frühlingsrauschen* (Rustle of Spring), much played by students who have acquired the necessary technique:

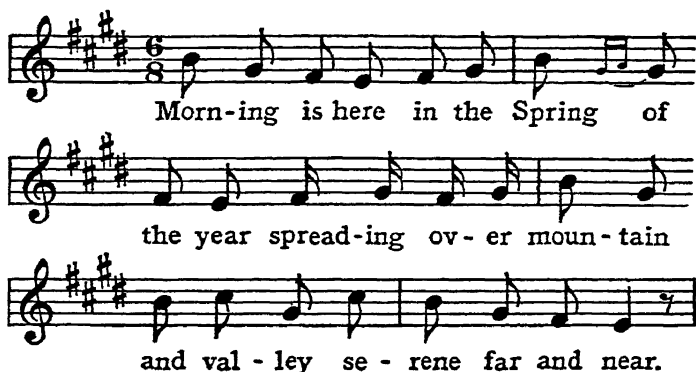


But the prince of program music in Norway (and for that matter the whole Scandinavian peninsula) was Edvard Grieg (1843–1907). His strong feeling for folk music made it difficult for him to write in the absolute style, although he has excellent sonatas, chamber music and an outstanding piano concerto to his credit. Grieg, however, will probably be remembered most enthusiastically for his songs and his programmatic instrumental pieces.

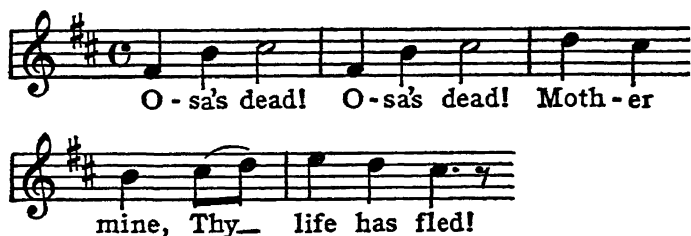
His incidental music to Ibsen's drama of *Peer Gynt* appears on concert programs in the form of

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two *Suites*, containing much familiar and deservedly popular material. The four best-known numbers are *Morning*, *Asa's Death*, *Anitra's Dance* and *In the Hall of the Mountain King*. The first is merely a bit of nature painting in tones, thematically limited but consistently charming.



Asa (pronounced Osa) is Peer Gynt's mother, and her death is portrayed in powerful chords of solemn dignity:



Anitra is a desert maiden with whom the scape-grace hero falls in love during his fantastic trav-

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els. Her dance music has something of the Oriental quality:

There's ma-gic in the dark A - ni - tra's
dance and thrill of strange ro-mance.

The musical notation consists of two staves in G major (one sharp) and 2/4 time. The first staff contains a melody of eighth and quarter notes. The second staff continues the melody with some notes marked with a 'tr' (trill) above them.

The *Finale* of the first *Suite*, called *In the Hall of the Mountain King*, is a gradual crescendo of rather horrible sounds, representing the torturing of Peer Gynt when he falls into the hands of the evil spirits of the mountains. Its theme has a weird monotony:

Ug - ly lit - tle gob - lin men, in your
den, moun - tain glen, Do you mean to do
me harm or fill me with a - larm?

The musical notation consists of three staves in G major (one sharp) and common time. The melody is a simple, repetitive sequence of eighth and quarter notes, illustrating the 'weird monotony' mentioned in the text.

Two *Elegiac Melodies* for string orchestra by Grieg have become very popular, and both are good examples of program music requiring only

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a title to convey its meaning. The first is called *Heart Wounds*:

Of pain we know that in time it
must go, But what of the pain of our
heart wounds?

The musical notation for 'Heart Wounds' is written on three staves in G minor (one flat) and 2/4 time. The melody is: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half).

The second has the title *The Last Spring*:

When all the world is at peace, mak-
ing wars to cease, 'twill be Spring time

The musical notation for 'The Last Spring' is written on two staves in G major (one sharp) and 2/4 time. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half).

Grieg's small compositions for the piano mostly have definite titles and their popularity is enormous. Best known, perhaps, are his *Papillon* (Butterfly), *Norwegian Bridal Procession*, *To Spring*, *Sailor's Song*, *Erotik*, *Berceuse*, *Wedding Day at Troldhaugen* and *March of the Dwarfs*. Their principal melodies follow:

PAPILLON

The musical notation for 'Papillon' is written on a single staff in D major (two sharps) and 2/4 time. The melody is: D4 (quarter), E4 (quarter), F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).

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NORWEGIAN BRIDAL PROCESSION



TO SPRING



Ev' - ry thing joins the song to Spring

EROTIK



BERCEUSE



Sleep, my ba - by, starr - y and



bright may thy way be.

MARCH OF THE DWARFS

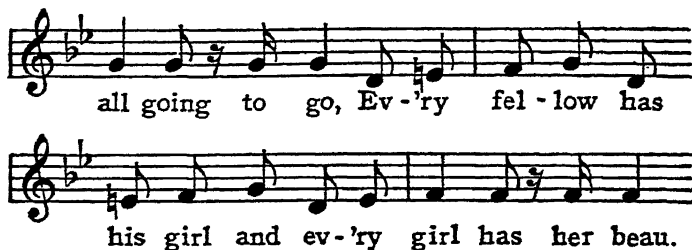


WEDDING DAY AT TROLDHAUGEN

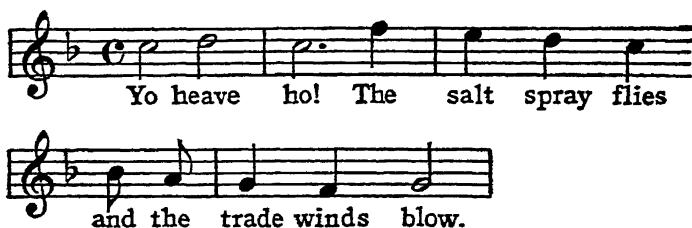


There's a wed-ding at Trolld-hau-gen and we're

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SAILOR'S SONG⁴



Among the French composers of program music three men stand out prominently: Georges Bizet (1838–1875), Camille Saint-Saëns (1835–1921) and Claude Debussy (1862–1918). The last named is really the founder of the modern school of music and should therefore be saved for consideration with that group. Bizet wrote magnificent program music in the *Overture* and instrumental interludes of his popular opera, *Carmen*. It clearly paints the bull ring at the start and then suggests various phases of the familiar story of the gypsy cigarette girl and her lovers.

But more important as program music are the

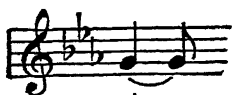
⁴A complete arrangement of the *Sailor's Song*, for male chorus, is published by Sprague-Coleman, New York.

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two *Suites* of incidental compositions for Daudet's play, *L'Arlesienne* (1872). The first begins with an *Overture* based upon an old Provençal Christmas carol, *The March of the Three Kings*, suiting the Christmas atmosphere of the play.

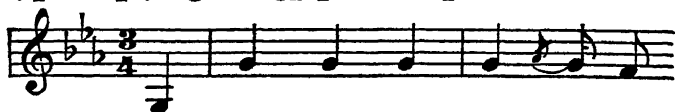


Lo, three kings_ are fol - low-ing the



star._

The second movement is a *Minuet*, also suggestive of folk music, with a *Trio* of the *Musette* type, implying a bagpipe accompaniment:



In Arles they will join in a



grace - ful dance call'd the min-u - et.

Next comes a *Romanza Adagietto* depicting the love scene of an aged shepherd with the sweet-heart of his youth. It takes the form of a tender duet between wood wind and strings.

The first *L'Arlesienne Suite* ends with a *Carillon*, representing the bells of Christmas Eve. Three tones are repeated against a dance theme

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in the strings, with a pastoral section for contrast.

The second *Suite* contains an *Intermezzo*, whose melody is often sung as an *Agnus Dei*:



The most popular movement of the second *Suite* is the *Farandole*, a lively Spanish dance.



(This tune is preceded by *The March of the Three Kings*.)

Bizet wrote two other *Suites*, *Roma* and *Jeu d'Enfance* (Games of Childhood), and an *Overture* called *Patrie*, all with programmatic significance.

Camille Saint-Saëns is perhaps the most satisfactory of the French romanticists, for his programs are always definite and picturesque. His four *Symphonic Poems* are a significant link between those of Liszt and the modern masterpieces of Richard Strauss.

The first is called *The Spinning Wheel of Omphale* (*Le Rouet d'Omphale*), originally written as a *Rondo* for piano. The composer gives this

description of the work: "The subject of this symphonic poem is feminine seductiveness, the triumphant contest of feebleness against strength. The spinning wheel is merely a pretext, chosen only for the sake of the rhythm and the general turn of the piece. Those interested in the examination of details will see . . . Hercules groaning in the bonds which he cannot break and . . . Omphale mocking at the vain efforts of the hero."

For his second *Symphonic Poem* Saint-Saëns chose the subject of *Phaeton*, for which he wrote this introduction: "Phaeton got permission to drive in heaven the chariot of the sun, his father. But his unskilled hands made the horses go astray. The flamboyant chariot, thrown out of its course, approached the terrestrial regions. The whole universe is about to be set on fire when Jupiter strikes the imprudent Phaeton with his thunderbolt."

From the standpoint of the listener the *Danse Macabre* of Saint-Saëns is the perfect *Symphonic Poem*, and it therefore deserves a detailed analysis and interpretation.

Here is one of the clearest and most exciting pieces of program music in the entire literature of the art. It is predominantly narrative, as the music illustrates a definite sequence of events. But it also has a strong descriptive quality and more of actual imitation than would ever be permitted in absolute music.

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The title is generally translated as *Dance of Death* but could equally well mean *Ghost Dance* or *Dance of the Skeletons*. It is an honestly macabre piece of music but with a curiously morbid humor and touches of actual burlesque.

Saint-Saëns' music was directly inspired by a poem of Henri Cazalis, with the same title, which he quotes in full. It could be freely translated thus:

*Zig, zig, zig, Death in grim rhythm
Beats with a bony hand upon the graves.
Death at the hour of midnight plays a waltz,
Zig, zig, zig, upon his weirdly tuned fiddle.
The night is dark, and the wintry winds are
sighing;
Moans of the dead are heard through the linden
trees.
Through the darkness the white skeletons dart,
Leaping and dancing in their spectral shrouds.
Zig, zig, zig, each ghost is gaily dancing;
The bones are cracking rhythmically on the tomb-
stones.
Then suddenly the dance is at an end.
The cock has crowed! Dawn interrupts the dance
of Death.*

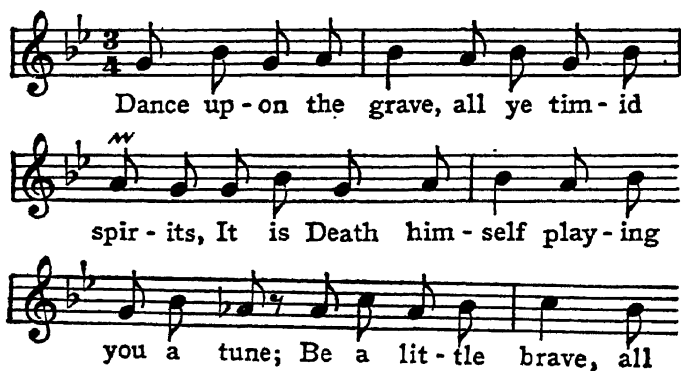
This vivid program is faithfully followed by the composer. At the start of the *Symphonic Poem* the twelve strokes of the clock are heard upon the harp with a background of soft chords.

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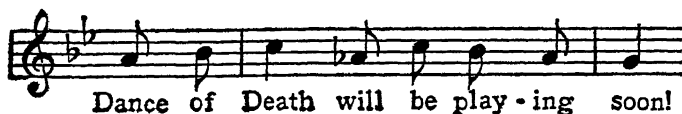
Whispered octaves in the bass suggest the opening of the graves. Then suddenly Death is heard tuning his fiddle, with the E string half a tone flat. The "zig, zig" of the original poem would seem to fit this weird tuning:



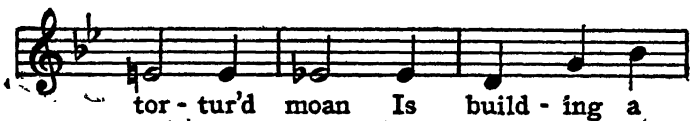
Two abrupt pizzicato (plucked) chords in the strings introduce the first waltz melody, a lively tune in minor key, featuring the flute and then taken up by the violins:



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This leads to a second theme by the solo violin, also in minor key, the chief melody of the piece. It has been called a parody of the Latin *Dies Irae*, and it is possible that Saint-Saëns had this famous melody in mind, although his broad tune is far more attractive:



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These two themes alternate, with occasional interruptions of the tuning violin, working up to a fugal effect in the lower strings and then a melodious imitation by the wood wind in major key, with flowing accompaniment. The solo violin of Death enters once more with a new note of pathos, which is taken up by the whole orchestra. This leads into chromatic runs that suggest the whistling of the wind through the trees, after which the composer gives himself up unreservedly to a development of the two leading themes in counterpoint, arriving at a series of effective chords, played by alternating strings and wind instruments.

Chromatic runs again suggest the sighing of the wind or perhaps the shrieks of the spirits, and the tuning violin develops a new melodic idea:



There is a recapitulation of both melodies, in harmony with each other, and a long *Coda* starts with a surprising variation of the main theme. The dance has reached its climax, with the xylophone realistically imitating the actual sound of bones on tombstones. A series of fortissimo chords

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breaks off suddenly as the sound of a crowing rooster is heard, represented by the oboe:



Soft *agitato* chords indicate the scurrying of the ghosts back into their graves. Once more the solo violin is heard, this time quite sadly, as though Death regretted the whole disturbance:



Under a long trill, dying away, the violas timidly suggest the opening waltz, echoed by the second violins and then still more hesitatingly by the top strings, with a tentative pizzicato by the bass viols. Two soft, abrupt chords, and the *Danse Macabre* is ended.

A similarly detailed analysis may be made of any piece of program music if the listener is thoroughly familiar with the thematic materials. Saint-Saëns wrote one more *Symphonic Poem*, which he called *The Youth of Hercules*, with this program: "Legend: Mythology states that on entering life Hercules saw opening before him two paths—the path of pleasure and the path of

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virtue. Unmoved by the seductions of the Nymphs and Bacchantes, the hero enters the road of struggles and combats, at the end of which he sees through the flames of the pyre immortality as a reward."

There is both humor and realism in the Saint-Saëns *Suite, Carnival of the Animals*, which contains the popular melody, *The Swan*, originally written as a cello solo and since transcribed in many ways:



Float-ing like mist in the ear - ly dawn,



White on the wa-ter glides a grace-ful swan.

Among the other animals described in this charming *Suite* are lions, fishes, turtles and even critics. The program music of Saint-Saëns also includes a *Suite Algérienne*, a *Rhapsodie d'Auvergne*, a *Fantasia* for piano and orchestra called *Africa* and various short pieces with descriptive titles, *Songs without Words*, etc.

César Franck (1822-1890) contributed some significant works to program music, although he was essentially a composer of the absolute type. The first of three *Symphonic Poems* was called *Les Eolides* (The Daughters of Aeolus), in-

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spired by some poetic lines of Lecomte de Lisle. The music, like the poetry, has a delicate, airy quality, suggesting the offspring of the god of the winds.

Le Chasseur Maudit (The Wild Huntsman), second of the *Symphonic Poems* of César Franck, is based on Bürger's ballad of the same name (*Der Wilde Jäger*), imitated also by Sir Walter Scott. The composer sums up the program in four sections: "It was Sunday morning; from afar sounded the joyous ringing of the bells and the glad songs of the people. . . . Sacrilege! The wild count of the Rhine has wound his horn.

"The chase dashes through cornfields, brakes and meadows. Stop, Count, I pray, hear the pious songs! No! And the horsemen rush onward like the whirlwind.

"Suddenly the count is alone; his horse will go no further; he blows his horn and the horn sounds no longer. . . . A lugubrious, implacable voice curses him: 'Sacrilege!' it says, 'thou shalt be forever hunted through Hell.'

"Then flames dart from everywhere. The count, maddened by terror, flees, faster and faster, pursued by a pack of devils."

Les Djinns (evil spirits of Arabian mythology) is César Franck's third *Symphonic Poem*, using the piano along with the orchestra. Its program is to be found in Victor Hugo's poem of the same name in *Les Orientales*. The Djinns

are depicted as a hideous army of vampires and dragons, driven by the north wind, filling the air with infernal howls and groans.

César Franck is best known by his popular symphony in D minor, which has no program. But he wrote another symphony, called *Psyche*, for chorus and orchestra, and its instrumental parts are definitely program music. These include a *Prelude (The Sleep of Psyche)*, *The Abduction of Psyche by the Zephyrs*, *Joy of Nature in the Gardens of Eros*, *Love Scene*, *Suffering of Psyche* and *Psyche after Her Pardon*.

The *Prelude* to Franck's *Redemption* also has a program that is almost too ambitious: "The centuries pass. Joy of the world, which transforms itself and expands under the word of Christ. In vain the era of persecutions opens. Faith triumphs over all obstacles. But the modern hour has struck. Belief is lost; man, once more a prey to the fierce desire for pleasure, for sterile agitations, has found the passions of another age."

Among other French composers of program music Edouard Lalo (1823-1892) is remembered for his fine *Overture to Le Roi d'Ys* and the violin concerto known as *Symphonie Espagnole*, which uses a folk tune, *The Silversmith*, in its *Finale*. He also wrote a *Norwegian Fantasia*, a *Russian Concerto* and a *Norwegian Rhapsodie*, as well as some descriptive piano pieces.

Emanuel Chabrier (1841-1894) rests his repu-

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tation on one highly effective piece of program music, the *Spanish Rhapsody* (*España*) whose chief theme was contributed by Waldteufel, later borrowed, along with one of Lalo's themes, for the nonsensical *Ti-pi-tin* of Tin Pan Alley. Chabrier's typically Spanish tunes are the following:



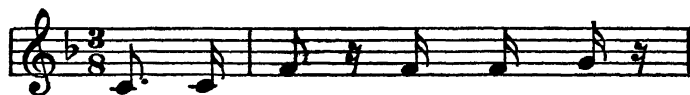
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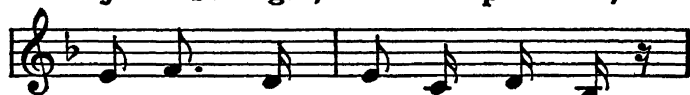
bold rhy - thm of cas - ta - nets.



Ti - pi - tin tin tin, - ti - pi - tin tin tin. -



Just be - gin, ti - pi - tin,



it comes right in ti - pi - tin.

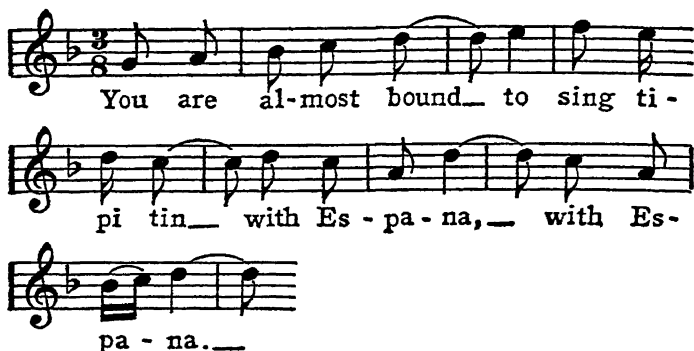


Ti - pi - ti - pi tin, ti - pi - tin,



ti - pi - ti - pi tin, ti - pi - tin.

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The charming ballet music of Léo Delibes (1836-1891) should not be overlooked. His *Coppélia* and *Sylvia* both contain material of legitimate popularity, and the waltz from *Naila* has become familiar in piano transcriptions.

Jules Massenet (1842-1912) is primarily an operatic composer, with the *Meditation* from *Thais* indelibly impressed on all music lovers' memories as a hackneyed violin solo:



But Massenet wrote a lot of real program music, too, including the *Symphonic Poem*, *Visions*, the *Fantasia*, *Pompeia*, the *Overture*, *Phèdre*, and *Suites* with such titles as *Les Erynies* (*The Fates*), *Scènes Pittoresques*, *Scènes Dramatiques*, *Hungarian*, etc.

Benjamin Godard (1849-1895) is responsible not only for the familiar *Berceuse* from *Jocelyn*

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(known in every variety of instrumental arrangement) but for three symphonies named respectively *Legendary*, *Gothic* and *Oriental*, a *Tasso* for orchestra and chorus and a *Suite of Scènes Poétiques*.

Truly important as a composer of program music is Vincent d'Indy (1851-1931), whose symphonic variations, *Istar*, tell in music a complete story from the Babylonian epic, *Izdabar*. His *Symphony on a French Mountain Theme*, *Overture to Anthony and Cleopatra*, symphonic trilogy, *Wallenstein*, and other works are significant contributions to tonal narration and description.

Gustave Charpentier and Charles Gounod might also be mentioned among the French composers of program music, the former for his orchestral *Suite*, *Impressions of Italy*, and the latter for the popular little *Funeral March of a Marionette*.

Cécile Chaminade, one of the world's few feminine composers of prominence, has to her credit a number of minor works of programmatic significance, including the popular *Scarf Dance*, *The Flatterer*, *Autumn*, *Pas des Amphores*, etc.⁵

Italy has not contributed much to recent program music, being still occupied chiefly with operatic traditions. Verdi, of course, has programmatic passages in the instrumental portions

⁵Debussy, Ravel and Paul Dukas will be found among the modern composers, pp. 292-307.

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of his operas, and so has Puccini. Ponchielli's *Dance of the Hours* is an effective and colorful piece, justly popular. The most famous individual number is unquestionably the *Intermezzo* from Mascagni's *Cavalleria Rusticana*, which presents, with its peaceful melody, a dramatic contrast to the brutal passions of the two acts of that realistic opera. There are two melodies in the *Intermezzo*:



England has done far more for program music, after a long silence, dating back to the days of Henry Purcell. William Sterndale Bennett (1816-1875) was greatly admired by Schumann for his programmatic *Overtures*, *Parisina*, *The Naiads*, *The Wood Nymph* and *Paradise and the Peri*. This last piece has its meaning emphasized by excerpts from the poem of Thomas Moore. Bennett also wrote piano pieces with programs, such as the *Three Musical Sketches* bearing the titles *Lake*, *Mill-Stream* and *Fountain* and the sonata called *The Maid of Orleans*, each movement of which has a quotation from Schiller's play prefixed to it.

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Sir Charles Villiers Stanford (1852–1924), of Irish birth, wrote five symphonies, of which four have programmatic titles: *Elegiac*, *Irish*, *Thro' Youth to Strife*, *Thro' Death to Life* and *L'Allegro ed Il Pensieroso*. His *Overture, Queen of the Seas*, was composed for the Armada Tercentenary.

Sir Arthur Sullivan (1842–1900) not only indicated the programs of his Gilbertian operas in their *Overtures*, which are generally medleys of the outstanding tunes, but also wrote an *Irish Symphony*, an *Overture* called *In Memoriam*, inspired by his father's death, as well as the *Overtures* to *Marmion*, *Macbeth*, etc., and incidental music for *The Tempest*, *The Merchant of Venice*, *The Merry Wives of Windsor*, *Henry VIII*, *Macbeth* and *King Arthur*.

Granville Bantock is considered an extremist of program music and has been accused of going too far in the direction of realism. His greatest works are choral, but he has managed to express many definite ideas through such instrumental music as *The Witch of Atlas*, *The Great God Pan*, the *Overtures*, *Eugene Aram*, *Cain* and *Belshazzar* and the tone poems, *Thalaba*, *the Destroyer*, *Dante*, *Fifine at the Fair*, *Hudibras* and *Lalla Rookh*.

Another distinguished English composer of program music is Frederick Delius (1863–1932), whose most popular orchestral piece has the in-

triguing title, *On Hearing the First Cuckoo in Spring*.

But it is Sir Edward Elgar (1857–1934) who stands out among the musicians of Great Britain for his creative works in general and particularly for those of programmatic content. Most famous are his *Enigma Variations*, whose theme is “a counterpoint on some well-known melody, which is never heard (and remains unrevealed by the composer). The variations are the theme seen through the personalities of friends.” Fanciful names, like Ysobel, Troyte, Dorabella and Nimrod, are used to designate these friends, often merely initials.

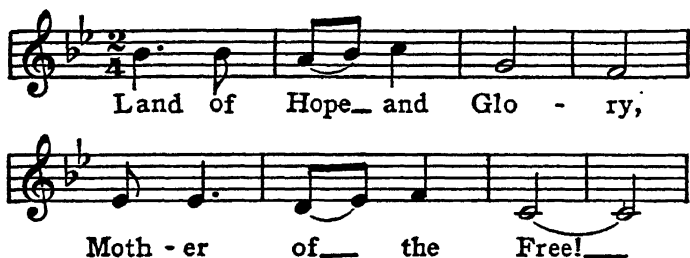
There is good program music also in Elgar’s *Overtures*, *Cockaigne* (*In London Town*), *Froissart* (inspired by a passage in Scott’s *Old Mortality*) and *In the South* (containing impressions of Italy, especially “on a glorious afternoon in the Vale of Andora, with streams, flowers and hills, the distant snow mountains in one direction and the blue Mediterranean in the other”).

Elgar’s most popular piece, however, is unquestionably the *March* known as *Pomp and Circumstance*, one of two bearing the same title, written for the Coronation of King Edward VII. The quotation is from Shakespeare’s *Othello* (Act III, Scene 3): “Pride, pomp and circumstance of glorious war!” At the head of the score the composer placed this verse:

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*Like a proud music that draws men to die,
Madly upon the spears in martial ecstasy,
A measure that sets heaven in all their veins
And iron in their hands.*

This march is best known by the stately melody of the *Trio*, which is often sung to words and has acquired in England almost the significance of a national anthem.



America's outstanding composer, specializing likewise in program music, is Edward Macdowell (1861-1908). His four piano sonatas have the titles *Tragic*, *Heroic*, *Norse* and *Keltic*. To the second of these the composer prefixed the motto *Flos regum Arthuris* and wrote: "While not exactly program music, I had in mind the Arthurian legend when writing this work. The first movement typifies the coming of Arthur. The *Scherzo* was suggested by a picture of Doré's showing a knight in the woods surrounded by elves. The third movement was suggested by my idea of Guinevere. That following represents the passing of Arthur."

The *Norse Sonata* is preceded by verses which include these lines:

*Rang out a Skald's strong voice, with tales of
battles won,
Of Gudrun's love and Sigurd, Siegmund's son.*

Similarly the *Keltic Sonata* has a poetic super-
scription:

*Who minds now Keltic tales of yore,
Dark Druid rhymes that thrall,
Deidré's song and wizard lore
Of great Cuchullin's fall?*

Two orchestral *Suites* by Macdowell are decidedly programmatic. The first has its four movements titled *In a Haunted Forest*, *Summer Idyl*, *The Shepherdess' Song* and *Forest Spirits*. The second is called *Indian* and has the individual titles *Legend*, *Love Song*, *In War Time*, *Dirge* and *Village Festival*, with some use of actual Indian themes.

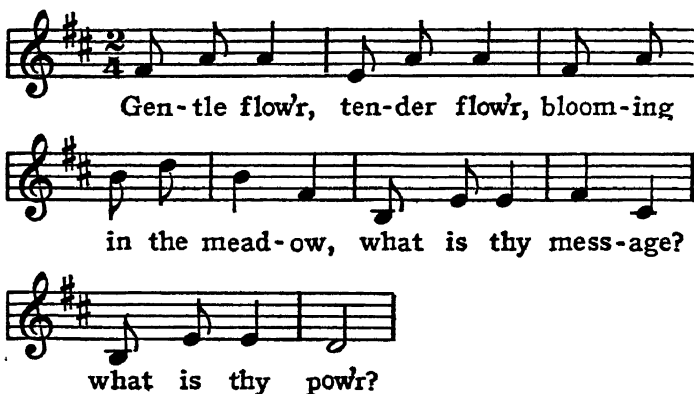
Other programmatic orchestral pieces by Macdowell are *The Saracens*, *The Lovely Aldá* (after the *Song of Roland*), *Hamlet*, *Ophelia* and a *Symphonic Poem* called *Lancelot and Elaine*. Of the last work Macdowell said, "I would never have insisted that this *Symphonic Poem* need mean Lancelot and Elaine to everyone. It did to me, however, and in the hope that my artistic enjoyment might be shared by others I added the title to my music." (This is a signif-

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icant hint as to the way in which a great deal of program music has come to life.)

The popularity of Edward Macdowell, however, rests largely upon his little piano pieces, all fitted with descriptive or suggestive titles and all, therefore, to some extent programmatic. These pieces appear in groups, with each group under a general name, like *Forest Idyls*, *Little Poems*, *Les Orientales*, *Marionettes*, *Moon Pictures* (after Hans Christian Andersen) and *Fireside Tales*. The best-known volumes are the *Woodland Sketches*, *Sea Pieces* and *New England Idyls*.

The most popular of them all is, of course, the simple, tender nature study *To a Wild Rose*, played by countless piano students:



Gen-tle flow'r, ten-der flow'r, bloom-ing
in the mead-ow, what is thy mess-age?
what is thy pow'r?

This is the first of the *Woodland Sketches* and is followed by *Will-o'-the-Wisp*, *At an Old Trysting Place*, *In Autumn* and *From an Indian*

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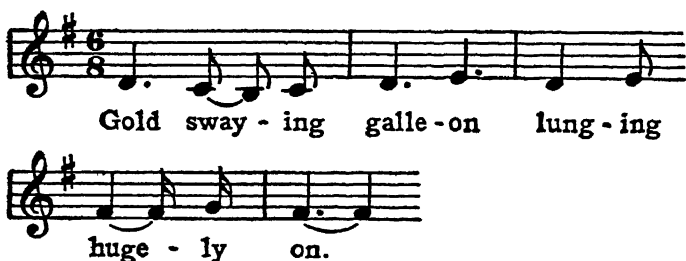
Lodge. Then comes another great favorite, *To a Water-Lily*, whose melody is slow and serene, suggesting the calmly floating flower:



The set of *Sea Pieces* begins with *To the Sea*, with the superscription: "Ocean, thou mighty monster." The second is *From a Wandering Iceberg*, preceded by the lines:

*An errant princess of the north, a virgin, snowy
white,
Sails adown the summer seas to realms of burning
light.*

Perhaps the most popular of the *Sea Pieces* is the one called *A.D. 1620*, referring to the landing of the Pilgrim Fathers. The introductory quotation reads: "The yellow setting sun melts the lazy sea to gold and gilds the swaying galleon that towards a land of promise lunges hugely on." The opening theme seems to express this thought:



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In the second part of *A.D. 1620* the melody definitely suggests that of *God Save the King*, which later became *America*, and Mrs Macdowell herself has assured the author that her husband actually had this connection in mind. The tune is given a stately march rhythm, with only a slight change in the melodic line:



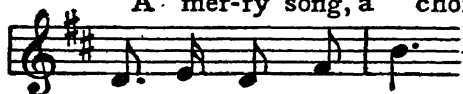
Hail our country, 'tis of thee we sing!

The fourth *Sea Piece* is called *Starlight*, with this inscription: "The stars are but the cherubs that sing about the throne of gray old Ocean's spouse, fair Moon's pale majesty."

Next comes another favorite, designated merely as *Song*, with a superscription that exactly fits the opening phrases of the music:



A mer-ry song, a chor-us brave and



yet a sigh re - gret.

(The first eight notes of this piece are melodically duplicated in the *Autumn* of Chaminade, Bizet's *Habanera* from *Carmen* and Victor Herbert's *Beatrice Barefacts*, a solid argument against the absurd claims of plagiarism that

pester the modern composer, particularly of popular music, since these identities are obviously accidental.)

The remaining *Sea Pieces* are *From the Depths* ("And who shall sound the mystery of the sea?"), *Nautilus* ("A fairy sail and a fairy boat") and *In Mid-Ocean* ("Inexorable! Thou straight line of eternal fate, that ringst the world whilst on thy moaning breast we play our puny parts and reckon us immortal").

Since Macdowell's death much important program music has been written in the United States, and contemporary composers in general seem to have a leaning toward that form of expression. Charles Martin Loeffler, a transplanted Alsatian, set a high standard with his *Pagan Poem* and *The Death of Tintagiles*. Charles T. Griffes died at the very outset of a promising career but already had to his credit such fine works as *The Pleasure Dome of Kubla Khan* and *The White Peacock*. John Alden Carpenter wrote a piece of program music, *Adventures in a Perambulator*, whose preface is almost as fascinating as the music itself. It views the world from the standpoint of a baby, and a Chicago baby at that. A few random quotations can hardly be resisted: "Out is wonderful! It is always different, though one seems to have been there before. . . . It is confusing, but it is Life! For instance, the Policeman—an Unprecedented Man! Round like a ball;

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taller than my Father. Blue—fearful—fascinating! I feel him before he comes. I see him after he goes. I try to analyze his appeal. It is not buttons alone, nor belt, nor baton. I suspect it is his eye and the way he walks. He walks like Doom. My nurse feels it too. She becomes less firm, less powerful. My perambulator hurries, hesitates and stops. They converse. They ask each other questions—some with answers, some without. I listen with discretion. When I feel that they have gone far enough I signal to my nurse, a private signal, and the Policeman resumes his enormous blue march. He is gone, but I feel him after he goes.

“Then suddenly there is something else. I think it is a sound. We approach it. My ear is tickled to excess. I find that the absorbing noise comes from a box—something like my music box, only much larger and on wheels. A dark man is turning the music out of the box with a handle, just as I do with mine. A dark lady, richly dressed, turns when the man gets tired. They both smile. I smile, too, with restraint, for music is the most insidious form of noise. And such music! So gay! I tug at the strap over my stomach. I have a wild thought of dancing with my nurse and my perambulator—all three of us together. Suddenly, at the climax of our excitement, I feel the approach of a phenomenon that I remember. It is the Policeman. He has stopped the music. He has frightened

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away the dark man and the lady with their music box. He seeks the admiration of my nurse for his act. He walks away; his buttons shine; but far off I hear again the forbidden music. Delightful, forbidden music!"

In these notes, both literary and musical, Carpenter proved that program music need not be limited to bird songs and battle sounds, nor even to the conventional descriptions of nature. He went even further in the direction of satirical comedy with his *Krazy Kat* ballet and showed the serious possibilities of his tone painting in *Sky-scrapers* and *The Birthday of the Infanta*.

Douglas Moore has also introduced effective comedy into his *P. T. Barnum Suite*. There is real charm in Deems Taylor's *Through the Looking Glass*. Henry Hadley's *Overture, In Bohemia*, is perhaps his most popular composition. Aaron Copland found a new public when he wrote his *Outdoor Overture* and *El Salon Mexico*, eventually winning success also with motion-picture scores.

Robert Russell Bennett has written an *Abraham Lincoln Symphony*, a *Charleston Rhapsody* and a *Hollywood Scherzo*. Robert Delaney has a *Don Quixote Symphony*, Charles Ives a *Concord Sonata*, Seth Bingham a *Wall Street Fantasy* and George Antheil an *Airplane Sonata*. Other American program music includes Marc Blitzstein's *Jigg-saw*, Ernst Bloch's *Schelomo*

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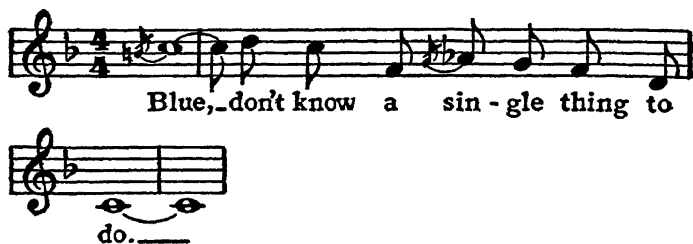
and *American Symphony*, Howard Hanson's *Pan and the Priest* and *Nordic Symphony*; John Powell's *Banjo Picker* and *In Old Virginia*, Abram Chasins' *Parade* and *Chinese Pieces*, Emerson Whithorne's *New York Days and Nights*, Ferde Grofé's *Mississippi* and *Grand Canyon Suites*, Roger Sessions' *Black Maskers*, Stillman-Kelley's *New England Symphony* and incidental music to *Ben Hur*, Ernest Schelling's *Victory Ball*, Daniel Gregory Mason's *Chanticleer*, Rubin Goldmark's *Samson*, Henry F. Gilbert's *Dance in the Place Congo* and Charles Wakefield Cadman's *Dark Dancers of the Mardi Gras*.

The greatest popularity along these lines was attained by George Gershwin, whose *Rhapsody in Blue* proved epoch-making in its adaptation of the jazz idiom to serious music. It is hardly definite enough to be called program music, but his later orchestral piece, *An American in Paris*, fully lives up to the requirements of the style. An opening theme suggests the sights and sounds of Paris, interrupted by the horns of taxicabs:



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Later comes a blue strain that is typical Gershwin, representing the homesickness of the American in Paris:



In the end the atmosphere of Paris seems to win the argument.

RUSSIAN COMPOSERS OF PROGRAM MUSIC

RUSSIA has produced so much program music that it deserves a chapter of its own. It all goes back to the almost legendary Michael Glinka (1804-1857), who was largely responsible for the revived interest in Russian folk music and a national idiom. Such music lent itself naturally to a programmatic style. The *Overtures* to Glinka's operas, *Ruslan and Ludmilla* and *A Life for the Czar*, are often played in concert.

Perhaps even more important as program music are the incidental pieces written by Glinka for Koukolnik's drama, *Prince Kholmisky*, which have been compared favorably with Beethoven's work. There is real Russian folk music in Glinka's *Kamarinskaia*, and he pays a similar tribute to Spain in his *Jota Aragonesa* and *A Night in Madrid*.

Glinka's ideas were carried still further in the direction of realism by Alexander Dargomijsky (1813-1869), who wrote three programmatic orchestral pieces, *Kazachok*, *Baba-Yaga* and a *Dance of Mummies*. He was the direct inspiration of the group of five composers who per-

manently established Russian nationalism in music. These five were Balakireff, César Cui, Moussorgsky, Borodin and Rimsky-Korsakoff.

Mily Balakireff (1836–1910), the real founder of the group, exerted an enormous influence throughout musical Russia, although he never fully developed his own extraordinary talents. His best-known work is the *Symphonic Poem*, *Tamara*, based on a poem by Lermontoff. It tells the story of the beautiful but bloodthirsty queen who entertained her lovers in a high tower on the banks of the Terek River and had their corpses thrown into the water at dawn. Balakireff's other *Symphonic Poem* is called *Russia*, written for the one thousandth anniversary of his native land and based on three national melodies representing different periods of Russian history. He also composed an *Overture* and *Entr'actes* to *King Lear*, an *Overture* on the theme of a *Spanish March* and an *Oriental Fantasia*, *Islamey*, considered the most difficult music ever written for the piano.

The most interesting and exciting character in this Russian group of five nationalistic composers was Modest Moussorgsky (1839–1881). Often crude in his workmanship, he nevertheless managed to express the soul of the people more convincingly than any of his colleagues. There are instrumental passages in his great opera,

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Boris Godounoff, including imitations of the clanging bells of the Kremlin, that create a dramatic realism such as no other Russian composer achieved.

Moussorgsky summed up his own feeling about program music in these words: "To seek assiduously the most delicate and subtle features of human nature, of the human crowd, to follow them into unknown regions, to make them our own; this seems to me the true vocation of the artist. . . . To feed upon humanity as a healthy diet that has been neglected—in this lies the whole problem of art."

The program music of Moussorgsky includes the popular orchestral piece, *A Night on Bald Mountain* (which has even been filmed in a fantastic fashion), a *Turkish March*, various Russian folk dances and the *Pictures from an Exhibition*, a set of ten piano pieces with such titles as *Children's Fun*, *The Seamstress*, *In the Village*, *A Tear*, etc.

Alexander Borodin (1834–1887), like the others in the group, started his musical career as an amateur and never really arrived at a thorough command of technique. But he wrote a fine piece of program music in the symphonic sketch, *On the Steppes of Central Asia*. For this he provided the following explanation: "In the monotonous steppe of Central Asia there are heard the

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hitherto unknown tones of a peaceful Russian song. From afar comes the trampling of horses and camels and the peculiar sound of an Oriental melody. A native caravan approaches. Protected by Russian arms, it proceeds safe and fearless on its way through the immeasurable desert. Further and further it goes. The song of the Russians and the melody of the Asiatics combine in a common harmony, the echo of which gradually dies away in the air of the steppe.”

Some of Borodin's most effective program music occurs in the incidental dances of the opera *Prince Igor*, which are today far better known than the opera as a whole.

César Cui (1835–1918) was primarily a composer of operas, songs and absolute music. His popularity today rests largely upon one small piece of program music called *Oriente*, which has been arranged in a variety of instrumental combinations. Its chief melody is based upon the same Russian folk tune that Tschaiikowsky used for his *Marche Slav*.¹



¹See p. 261.

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The real scholar and technician of the "five" was Nikolai Rimsky-Korsakoff (1844-1908). Although he created much absolute music he was essentially a master of the programmatic style. His *Symphonic Poems*, *Sadko* and *Antar*, are both fine examples of program music. The first tells the story of the Russian Orpheus, Sadko, a minstrel, who was thrown overboard during a storm, as a tribute to the king of the seas, but so charmed the king with his music that eventually the entire ocean broke into a dance, which destroyed the ship and did not cease until Sadko tore the strings from his lyre. The hero of *Antar* is an Arab chief and poet of the sixth century who passed through various adventures in pursuit of his love for Abba.

There is also the *Suite* called *Czar Saltan*, in three movements, preceded by quotations from Pushkin. With a *Serbian Fantasia*, *Russian Easter*, the familiar *Flight of the Bumblebee* and a *Fairy Tale* the program music of Rimsky-Korsakoff includes an effective *Spanish Caprice*, often heard on orchestral programs and one of the best demonstrations of the possibilities of individual instruments.

It is hard to tell whether the tunes of this *Spanish Caprice* are actual folk music or merely clever imitations. The first is an *Alborado* or *Aubade* (Morning Serenade). Then comes a set of variations on a Spanish folk song. The next

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theme is a typical gypsy song, and the *Caprice* ends in a *Fandango of the Asturias*.



But Rimsky's masterpiece of program music is of course the *Symphonic Suite, Scheherazade*, which gives a vivid musical picture of the *Arabian Nights*, featuring the story of *Sinbad the Sailor*.²

A pupil of Rimsky-Korsakoff, Michael Ippolitoff-Ivanoff (1859-1935), won an honored place in the history of program music with his *Caucasian Sketches*, which are played by all the symphony orchestras today. The most popular melody in the *Suite* is probably that of the *March of the Sardar* (Caucasian Chief) whose opening bears a curious resemblance to the verse of Foster's *Old Black Joe*:



Another minor Russian composer, Alexander Glazounoff (1865-1936), wrote a quantity of pro-

²A complete analysis of this popular work will be found in the author's *Great Symphonies: How to Recognize and Remember Them*, pp. 248-57.

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gram music, of which the ballet of *The Seasons* is the best known, chiefly because the great Pavlowa made a feature of the *Autumn Bacchanale*.



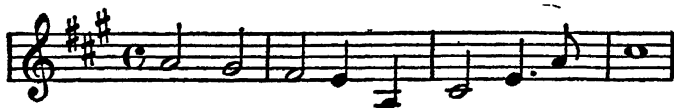
Au - tumn, - when grapes are glow-ing. -

Glazounoff also has to his credit a *Symphonic Poem*, *Stenka Razin*, two *Fantasias*, *The Forest* and *The Ocean*, *Through Night to Light*, *The Kreml*, *In Memory of a Hero*, *Spring*, a *Rhapsodie Orientale* and a *Mediaeval Suite*.

Least Russian and most cosmopolitan in their music were Anton Rubinstein and Tschaikowsky, but both were responsible for some vivid tonal programs. Rubinstein (1830-1894) wrote much absolute music, too, as well as songs and operas. His little *Melody in F* is known to all the world, but it has no definite program. Almost as popular is the piano piece called *Kamenoï-Ostrow*, whose name designates a small, rocky island in the Neva River, below Leningrad, a favorite summer resort. This piece, No. 22 in a series of twenty-four written on the island, is reputedly a portrait of Mme Anna de Friedebourg, to whom it is dedicated. There is the sound of a bell, presumably from the Greek chapel on the island, and a fragment of ancient Hebrew

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music. The opening melody represents the personality of the lady who inspired it, and a good tune it is:



Fair - est la - dy, this tune is your own.

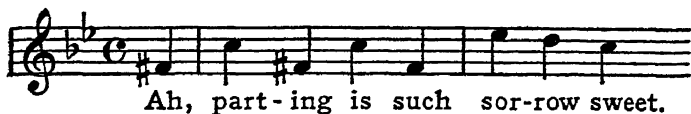
Rubinstein's familiar *Romance* might also be classed as program music, though it scarcely needs quoting.

In Peter Ilitch Tschaikowsky (1840-1893) the climax of Russian music is reached, and much of his work is programmatic. One of his earliest and best compositions is the popular *Fantasie-Overture, Romeo and Juliet*, whose themes had been intended for an actual opera and appeared in a vocal duet representing the second balcony scene.⁸

Tschaikowsky's *Romeo and Juliet* begins with somber music, perhaps suggesting the cell of Friar Laurence. There is a syncopated tumult, to represent the feud between the houses of Montague and Capulet. Then comes the love music, chiefly expressed in two themes. One is delicate and fragile, a mere whisper of youthful sentiment:

⁸This duet is published, with English words by the author, in Kurt Schindler's collection of Russian songs, G. Schirmer, New York.

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The other is full of passion, a glorious melody, unfortunately now all too familiar in the fox-trot version of *Our Love*:



One of Tschaikowsky's first attempts at composition was an *Overture* to the drama of Ostrowsky, *The Thunderstorm*, for which he wrote out a complete and detailed program. Later he composed a *Fantasia* on Shakespeare's *Tempest*, again giving the program in detail.

An important work is the Tschaikowsky *Francesca da Rimini*, perhaps influenced by Liszt's *Dante Symphony*, but based directly on the Italian poem and the Doré pictures. Less significant are a *Hamlet Overture* and the symphonic ballad, *Le Voyevode*.

Like Schumann and other composers Tschaikowsky also tried his luck with *Manfred*, which he called "a symphony in four pictures after the dramatic poem of Byron." Again there is a detailed program, the first movement showing Manfred wandering in the Alps, the second introducing the Witch of the Alps, under the rainbow of the torrent; the third is a simple pastoral,

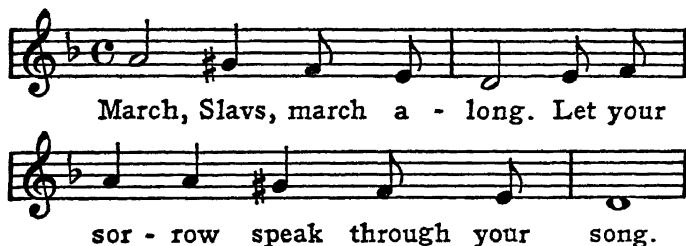
and the fourth depicts the subterranean palace of Arimanes, where he evokes the shade of Astarte and dies.

Tschaikowsky wrote of this work: "After some hesitation I have decided to write *Manfred*, for I feel that I shall have no rest until I have redeemed my word given last winter to Balakireff. I do not know what will be the outcome of it. In the meantime I am dissatisfied with myself. No, it is a thousand times more agreeable to compose without a program. When I write a program symphony I have continually the feeling that I cheat the public and deceive them, that I do not pay with ready money but with worthless paper rags." (Like most composers of program music Tschaikowsky allowed his words and actions to be completely contradictory.)

Of his *Overture 1812*, today one of his most popular pieces, he wrote: "The *Overture* will be very banging and noisy. I wrote it without much love, on which account it is probably without much artistic value." The *Overture* represents Napoleon's attack upon Moscow and uses the tunes of the *Marseillaise* and the Czarist anthem in a musical battle, in which the Russian melody finally triumphs. According to the orchestral directions the noise of drums may be supplemented by actual cannon shots, and this is often done, particularly in outdoor performances of the *Overture*.

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Another popular programmatic piece by Tschaikowsky is the *Marche Slav*, whose chief theme is a real Russian folk song, also used by César Cui for his *Orientale*.⁴



This march likewise introduces the old Russian anthem at the close.

But for program music at its best one has only to listen to the beloved *Nutcracker Suite*. Here is a complete story in music for adults as well as children. It was written originally as a ballet but is now regularly heard as an orchestral concert number, with a great popularity on records and the radio.

Tschaikowsky based this charming music on the Dumas translation of E. T. A. Hoffmann's story, *The Nutcracker and the Mouse King*. The program begins with a Christmas Eve party at the home of little Marie, whose favorite present is a silver nutcracker. But when the boys get to playing rough games the nutcracker is broken, and Marie goes to bed completely upset by the tragedy.

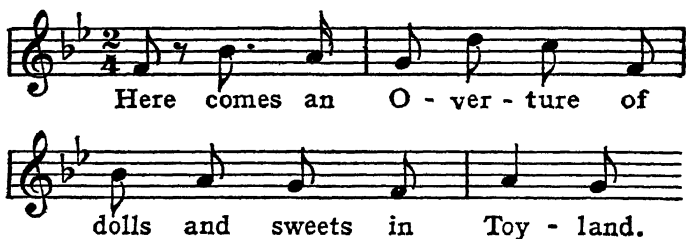
⁴See p. 254.

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She cannot sleep for worry over the nutcracker and finally steals downstairs to check up. To her surprise she finds that the Christmas tree has grown much larger and all the toys have come to life. A terrific battle is going on between the toys and the mice, who have attacked the candies and cakes. The brave nutcracker finally leads the tin soldiers in a successful defense, with Marie herself settling the issue by throwing her slipper at the Mouse King and killing him instantly.

The nutcracker immediately turns into a handsome prince, who thanks little Marie and invites her to visit the land of the Sugar-Plum Fairy. They fly through the air with the greatest of ease and are eventually entertained by the dances of various dolls and fairies. These dances supply most of the music of the *Nutcracker Suite*.

It begins with an *Overture Miniature*, in which the atmosphere of Christmas and toys and fairy-land is quickly established. Violins and flutes carry the silvery theme, and the lower strings are not used at all.



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An *Arabian Dance* follows, with characteristic Oriental touches and clever use of the bassoon and English horn. Next comes the *Dance of the Sugar-Plum Fairy*, with everything in miniature, the tones of the celesta contrasting with those of the bass clarinet.



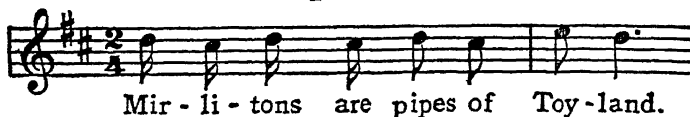
A *Russian Dance (Trepak)*, strikes a more serious note than the others and pays tribute to the native folk music. Then comes a *March* of the toys, gay and fantastic, with fascinating instrumental combinations.



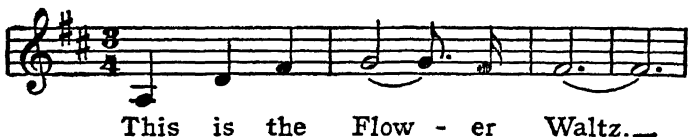
A *Chinese Dance* employs the unusual instrumentation of flute, piccolo and bassoon, and this is followed by one of the most popular sections, the *Dance of the Mirlitons* or toy pipes. Here Tschaikowsky achieves realism by using a trio of flutes against pizzicato strings, with embellish-

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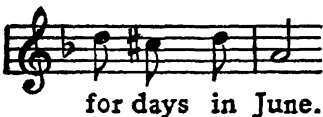
ments by the piccolo. The dance has been described as a "staccato polka."



The *Finale* is the familiar *Waltz of the Flowers*, a flowing melody in the best traditions of the form. This waltz uses the entire orchestra effectively and brings the *Nutcracker Suite* to a brilliant conclusion.

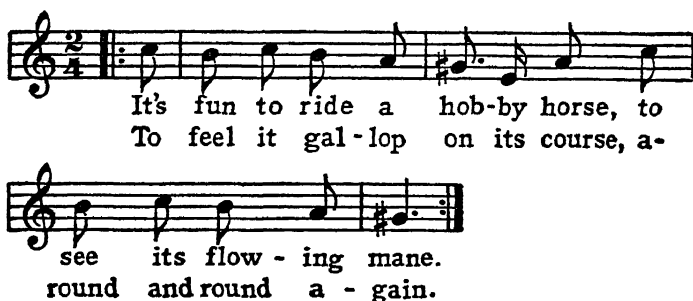


In addition to such other ballets as *The Sleeping Beauty* and *The Lake of Swans* and a colorful *Italian Caprice* Tschaikowsky wrote much program music in the shape of small pieces for orchestra, piano and other instruments. His ballet *Suite, The Seasons*, contains the popular *June Barcarolle*, whose melody was borrowed for the middle part of Romberg's *Lover, Come Back to Me*:



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There is a lively *Troika* among the piano pieces, direct ancestor of another popular song, *Horses*, which carries out the implications of the original (describing a Russian sleigh drawn by three horses). A *Humoresque* has been fitted with words under the title of *Hobby Horses*, which may be considered a fair interpretation of its meaning:⁵



There is also a familiar *Song without Words*, for which a program could easily be supplied.

Finally Tschaikowsky must be credited with real program music in his great symphonies, of which the last three are constantly played and justly popular. As it happens he gave titles to the first three, although they are actually less programmatic than their successors. The first symphony he called *Winter Day-Dreams*, the second *Little Russia*, and the third *Polish*. They all sound like absolute music and do not compare

⁵Published for chorus by the E. B. Marks Music Corporation, New York.

with his later inspirations in the symphonic form.

All three of the great symphonies have definite programs indicated by Tschaikowsky, with a consistent emphasis on Fate, probably inspired by Beethoven's success with the same idea. For his fourth symphony Tschaikowsky wrote out an elaborate program for his friend and benefactress, Nadejda von Meck.⁶

The fifth symphony makes similar use of a "fate motto," heard first in a portentous minor key and eventually transformed into the triumphant major melody of the *Finale*. No title or written explanation is needed to emphasize the program of this popular work.

The sixth is the famous *Pathétique*, whose title was supplied by Tschaikowsky's brother Modeste. The composer originally meant to call it merely *Program Symphony*. Its *Finale* is perhaps the most melancholy music ever written, and the preceding march of triumph has been called "sheer bravado." Certainly the pessimistic program of the *Pathétique Symphony* is an obvious one.

Tschaikowsky's ideas on program music are worth quoting in part. To Mme von Meck he wrote: "What really is program music? As for us two, for me and for you, a mere play with

⁶This program, with those of the fifth and sixth symphonies, is given in full on pp. 234-36 of the author's *Stories behind the World's Great Music*, and analyzed on pp. 224-48 of *Great Symphonies: How to Recognize and Remember Them*.

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sounds is a long way from being music; every kind of music is program music from our standpoint. But in the narrower sense this expression signifies such symphonic music or such instrumental music generally as illustrates a definite subject placed before the public in a program and bearing the title of this subject. . . . From my point of view both kinds of music have a right to exist, and I do not understand the people who will admit the legitimacy of only one of them. Of course not every subject is suitable for a symphony, just as not every one is suitable for an opera; nevertheless, there can and must be program music."

To his friend Taneieff he added these significant comments: "As to your remark that my symphony sounds like program music I agree with you. Only I do not see why that should be a fault. I am afraid of the contrary; that is to say, I should be sorry if symphonic works were to flow from my pen which express nothing but consist merely of chords and a play of rhythms and modulations. Of course my symphony is program music. . . . Moreover, I must confess to you that in my simplicity I had believed that the thought of this symphony was so clear that its meaning, at least in outline, would be intelligible even without a program. . . . At bottom my symphony is an imitation of Beethoven's *Fifth Symphony*; that is to say, I imitated not its musi-

cal content but its fundamental idea. What do you think? Has the *Fifth Symphony* a program? Not only has it a program, but there cannot even be the slightest difference of opinion as to what the symphony purports to express. Almost the same underlies my symphony, and if you have not understood me it follows that I am no Beethoven, about which I had never any doubt."

Tschaikowsky is at least more honest and perhaps more modest than the average composer of program music. Most of Russia's other contributions to this style belong to the modernists and will be considered there.

The popularity of Sergei Rachmaninoff rests largely upon his familiar *Prelude* in C sharp minor, to which many listeners give a program although the composer himself has said that it is nothing more than a study on three tones. The three tones have been translated as representing the bells of the Kremlin, leading to an elaborate story of Napoleon's siege of Moscow and the burning of the city. They have also been put into such words as, "Hear us, Lord," and "Give us bread," but such interpretations are purely fanciful. Rachmaninoff did write a fine piece of program music in the symphonic poem, *The Island of the Dead*, inspired by Arnold Boecklin's famous picture.

THE PROGRAM MUSIC OF RICHARD STRAUSS

THE one modern composer who deserves individual and detailed consideration as a creator of program music is Richard Strauss. His *Symphonic Poems* go far beyond those of Liszt or Saint-Saëns, and he alone can be credited with adding anything to the musical technique of Wagner in the convincing expression of dramatic thoughts, moods and emotions.

Strangely enough, the early career of Strauss leaned entirely in the direction of absolute music. In his youth he wrote a respectable symphony, a *Serenade* for thirteen wind instruments, a *Piano Quartet* and sonatas for violin and cello.

Then he ran into a man named Alexander Ritter who had known Liszt and Wagner and had himself written program music with such titles as *Seraphic Fantasia*, *Erotic Legend*, *Olaf's Wedding Dance*, *Sursum Corda* and *Emperor Rudolph's Ride to the Grave*. Ritter persuaded Strauss that the significant music of the future must be predominantly programmatic and gave him confidence in his own abilities in that direction.

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The immediate results were not very important. A *Symphonic Fantasia* named *Aus Italien* (From Italy) was called by Strauss "the connecting link between the old and the new method." It had four movements: *In the Campagna, Amid the Ruins of Rome, By Sorrento's Strand* and *Scenes of Popular Life in Naples*. (Unfortunately it quoted Luigi Denza's *Funiculi, Funicula*, under the impression that it was an Italian folk song.)

The first of the *Symphonic Poems* to be written, although not published until four years later (1891), was *Macbeth*, fittingly dedicated to Alexander Ritter. It is an attempt to sum up the character and soul struggles of Shakespeare's thane, and the only hint of a program beyond the title is a quotation from Lady Macbeth's lines: "Hie thee hither, that I may pour my spirits in thine ear, and chastise with the valour of my tongue all that impedes thee from the golden round, which fate and metaphysical aid doth seem to have thee crown'd withal."

But with *Don Juan*, composed in 1888, Richard Strauss became suddenly one of the most important of the composers of program music, and each succeeding tone poem added to that importance. *Don Juan* is based on a poem by Nikolaus Lenau and has little to do with the conventional character of the great lover who finally kept his infernal date with a statue. Lenau's *Don*

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Juan is a man who looks eternally for the perfect woman and fails to find her.

The opening of this dramatic composition is magnificent in its arrogant sensuousness. Three women of different types appear in turn, and Don Juan fights a duel with the father of the third. The fatal sword thrust which kills the protagonist is suggested by a high, dissonant note on the trumpet. Here are the important themes of *Don Juan*:



The next *Symphonic Poem* composed by Strauss, *Tod und Verklärung* (Death and Transfiguration), has a far more elaborate program and is on the whole a more obvious piece of music. The poem prefixed to the score has been translated thus: "In a poor little room, dimly lighted and awfully and ominously silent, except

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for the ticking of a clock, there lies on his bed, fallen asleep after an exhausting, desperate struggle with death, a sick man, with a smile on his face as if he were dreaming of childhood's golden time. Before long the battle begins anew between the desire for life and the power of death, but without victory on either side, and again there is silence. Sleepless, as in a fever delirium, the sufferer sees passing before his inner eye the rosy dawn of innocent childhood, the more daring sport of youth and the ardent striving of manhood that turns obstacles into steppingstones to higher things, the storm and stress continuing until the hour of death that now strikes. From heaven descends toward him, resounding grandly, what he had longingly sought here below: world redemption and world transfiguration."

It is the final theme of *Death and Transfiguration* that expresses this climactic thought:



The most generally satisfactory and perhaps the best of the Strauss tone poems is *Till Eulenspiegel and His Merry Pranks*, described as a *Rondo* "in the old roguish tradition" or "after an old rogues' tale." The name of Eulenspiegel literally means Owl-glass and is said to come from an old German proverb: "Man sees his own

faults as little as a monkey or an owl recognizes his ugliness in looking into a mirror."

The original Till was a wandering mechanic of Brunswick, hero of a *Volksbuch* attributed to Dr Thomas Murner, about the end of the fifteenth century. Till himself may have lived a hundred years earlier. He was a practical joker beyond the wildest dreams of Hollywood, and some of his tricks were too coarse for polite literature. In the book *Eulenspiegel* escapes the gallows and dies peacefully in bed, but Strauss has him thoroughly hanged, with an apotheosis for good measure.

Concerning the meaning of this *Rondo*, Strauss told Dr Franz Wüllner, who conducted the first performance at Cologne: "It is impossible for me to furnish a program to *Eulenspiegel*; were I to put into words the thoughts which its several incidents suggest to me they would seldom suffice and might give rise to offense. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding it seems sufficient to point out the two *Eulenspiegel* motives which, in the most manifold disguises, moods and situations, pervade the whole up to the catastrophe when, after he has been condemned to death, Till is strung up to the gibbet. For the rest let them guess at the musical joke which a Rogue has offered them."

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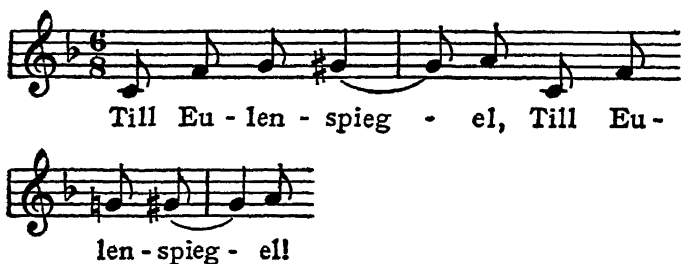
The first of the Eulenspiegel motives appears at the start of the *Rondo* in its "apotheosis" form, as a gentle, sweet melody:



Later these notes are given a diabolically mischievous ring in a recurrent pattern whose connection with the opening (and closing) theme has not always been realized:



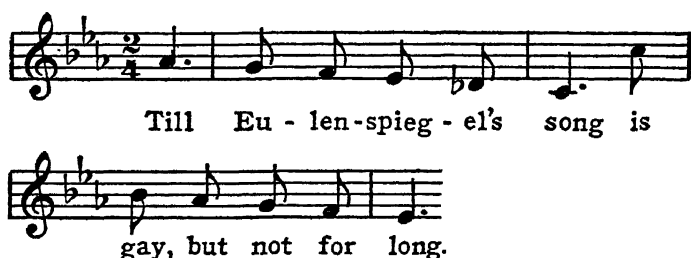
The second Eulenspiegel theme is introduced by the French horn and is also full of mischief:



This sums up the chief melodic material of the entire piece. At one point there is a lively dance

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in the manner of a folk tune, perhaps indicating Till's bravado as he sees himself getting into more and more trouble:



The actual hanging is almost cruelly realistic. After a masterly development of the chief Eulenspiegel motive, with elaborate and complicated orchestration, there is a sudden, portentous interruption in the manner of a dead march. The threat of the scaffold is unmistakable. Till's nonchalant little melodic label continues to be heard, but the funereal tones become ever stronger and more insistent.

Suddenly Till seems to realize that he is about to die. A wailing theme is heard (marked "kläglich"), growing more and more desperate. Finally the rogue is on the gallows, the rope around his neck. His own motive carries him aloft to a high, sustained note. There is a sickening struggle, growing weaker and finally descending to soft, staccato chords as the breath of life is exhausted.

Then comes a touch of genius in the return of

the opening theme, the apotheosis of the Eulenspiegel motive, carried out this time as a complete and charming melody. The second motive also returns, in a transfigured, ethereal form, the two finally alternating, as though uncertain of the verdict on this most fascinating of rogues. Eventually sadness vanishes. Eulenspiegel is triumphant even in death. "Let him be remembered as a gay fellow, albeit a nuisance." Till's mischievous grin appears once more in the closing measures, untouched by regret or repentance. The final chords are shouts of laughter.

Actually Strauss later changed his mind and gave out a score with penciled annotations, revealing the *Till Eulenspiegel* program in considerable detail: "Prologue. 'Once upon a time there was a rogue—of the name of Till Eulenspiegel.' That was a mischievous sprite. Away for new pranks. Wait! You hypocrite! Hop! On horseback through the midst of the market women! With seven-league boots he makes off. Hidden in a mousehole. Disguised as a pastor, he overflows with unction and morality. But the rogue peeps out from the great toe. Before the end, however, a secret horror takes hold of him on account of the mockery of religion. Till, as a cavalier, exchanging tender persiflage with pretty girls. With one of them he has really fallen in love. He proposes to her. A polite refusal is still a refusal. He turns away in a rage. Swears to

take vengeance on the whole human race. Philistine motive. After proposing to the Philistines a couple of monstrous theses he abandons the dumb-founded ones to their fate. Great grimace from afar. Till's street song (*Gassenhauer*). He is collared by the bailiff. The judgment. He whistles to himself with indifference. Up the ladder! There he is swinging; his breath has gone out—a last quiver. All that is mortal of Till is ended. Epilogue. What is immortal, his humor, remains."

After all, such details are not needed for the enjoyment of *Till Eulenspiegel and His Merry Pranks*. The important point is that this *Rondo* is a superb piece of orchestral music, full of life and vigor and imagination. As such it will continue to please audiences, even if they are entirely unaware of its program.

The next *Symphonic Poem* of Richard Strauss was deeply philosophical, with the title, *Thus Spake Zarathustra*. Its inspiration came from Friedrich Nietzsche, and the composer himself gave this explanation of the program: "I did not intend to write philosophical music or portray Nietzsche's great work musically. I meant to convey musically an idea of the development of the human race from its origin, through the various phases of development, religious as well as scientific, up to Nietzsche's idea of the Superman. The whole *Symphonic Poem* is intended as

my homage to Nietzsche's genius, which found its greatest exemplification in his book, *Thus Spake Zarathustra*."

The *Zarathustra* of Nietzsche is not the legendary Zoroaster of Persia but a Superman who preaches the gospel of the Superman. Actually it is Nietzsche himself, expounding his views on life and death. The Strauss program published before the first performance of the tone poem read as follows: "First movement: Sunrise; man feels the power of God. *Andante religioso*. But man still longs. He plunges into passion (second movement) and finds no peace. He turns toward science and tries in vain to solve life's problem in a fugue (third movement). Then agreeable dance tunes sound and he becomes an individual, and his soul soars upward while the world sinks far beneath him."

Strauss's opening is impressive, with a solemn trumpet motive leading to a great climax for orchestra and organ on the C major chord. There is a heading, "Of the Dwellers in the Back World," meaning those who had looked for a solution in religion, of whom *Zarathustra* himself had been one. The horns intone a solemn Gregorian *Credo*.

The next superscription is, "Of the Great Yearning," with cellos and bassoons answered by the other wood wind. Then comes a pathetic passage in C minor, with the heading, "Of Joys and

Passions." The oboe sings the "Grave Song" (*Grablied*) tenderly above the Yearning motive played by cellos and bassoons. "Of Science" is the fugal section, technically involved, with the responses to the subject coming in always a fifth higher. "The Convalescent" is the next title, and then comes a "Dance Song," beginning with laughter in the wood wind. ("The Superman has thrown off the burdens of the common man.") The final section is a "Night Song," also called by Nietzsche "The Drunken Song," following a fortissimo stroke of the bell, which sounds twelve times and then dies away softly. ("Eternity of all things is sought by all delight.") The tone poem ends in two keys, with the wood wind and violins high up in B major while the basses play pizzicato in C. "The theme of the Ideal sways aloft in the higher regions in B major; the trombones insist on the unresolved chord of C,E,F sharp; and in the double basses is repeated CGC, the world riddle." It remains unsolved, by Strauss as well as Nietzsche.

Richard Strauss went furthest in the direction of realism and direct musical imitation in his *Don Quixote*, which he subtitled *Fantastic Variations on a Theme of Chivalrous Character*. Actually it includes an *Introduction* and *Finale*, and in spite of its extreme programmatic style it might easily be accepted as a piece of absolute music. Strauss himself added only two superscriptions to the

program indicated by the title. Over the first half of the theme he wrote "Don Quixote, the Knight of the Rueful Countenance," and over the second half "Sancho Panza."

In spite of this reticence on the part of the composer, *Don Quixote* has been given more elaborate analyses and programmatic explanations than have fallen to the lot of any of the other Strauss tone poems. Arthur Hahn has written a twenty-seven-page pamphlet of "elucidation," which contains some surprising statements. He even tells us that certain strange harmonies in the *Introduction* "characterize admirably the well-known tendency of Don Quixote toward false conclusions."

Max Steinitzer, an official biographer of Strauss, worked out a detailed program, probably with the composer's approval, and this may be accepted as sufficiently authentic. Quotations from these sources and from Thomas Shelton's translation of the Cervantes novel provide a reasonably connected story.

The *Introduction* begins with a version of the hero's motive, and pictures "with constantly increasing liveliness by other themes of knightly and gallant character life as it is mirrored in writings from the beginning of the seventeenth century." Don Quixote, busied in reading romances of chivalry, loses his reason and determines to go through the world as a wandering

knight. According to Cervantes, "through his little sleep and much reading he dried up his brains in such sort, as he lost wholly his judgment. His fantasy was filled with those things that he read, of enchantments, quarrels, battles, challenges, wounds, wooings, loves, tempests and other impossible follies."

The Strauss music implies the growing madness of the knight by the fantastic harmonies already mentioned. The oboe sings to him of the Ideal Woman, and the trumpets announce that a giant has attacked her and she is being rescued by a knight. "In this part of the *Introduction* the use of mutes on all the instruments, including the tuba, here so treated for the first time, creates an indescribable effect of vagueness and confusion, indicating that they are mere phantasms with which the knight is concerned, which cloud his brain. . . . An augmented version of the first section of the theme, followed by a harp glissando, leads to shrill discord: the knight is mad."

The complete theme of Don Quixote is introduced by the cello and always thereafter associated with that instrument, which makes the tone poem in a sense a cello concerto, for which a distinguished soloist is generally used.



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The Sancho Panza theme is first played by bass clarinet and tenor tuba, but later becomes regularly a viola solo.



There are ten *Variations* on this combined theme. The first represents the adventure with the windmills, and there is a realistic portrayal (with heavy drumbeats) of the knight's downfall as he attacks them.

The second *Variation* describes the more successful attack on a flock of sheep, which Don Quixote believes to be the army of the great Emperor Alifanfaron. The bleating of the sheep is directly imitated by muted brass.

In the third *Variation* the knight and his squire argue about the value of a life of chivalry. Don Quixote speaks nobly of honor, glory and ideals. Sancho Panza prefers the easy, comfortable realities of life. Eventually the knight loses his temper and tells Sancho to hold his tongue.

Variation four covers the episode of the pilgrims who are carrying a covered image, which the knight takes for the abduction of a great lady. He attacks the pilgrims, who knock him senseless and continue on their way with prayers and sacred songs. Sancho watches over his unconscious master until he shows signs of life, then lies down beside him and goes to sleep, to sugges-

tive sounds of the bass tuba and double bassoon.

In *Variation five* Don Quixote holds watch over his armor. A vision of Dulcinea, the Ideal Woman, appears to him, and a cadenza for harp and violins leads to a musical expression of his rapture.

Sancho points out a common country wench as Dulcinea, and the knight is convinced that this transformation has been worked by an evil spell and vows vengeance. This is the sixth *Variation*.

In the seventh the two companions sit blindfolded on a wooden horse, imagining that they are being carried through the air. Here Strauss makes use of a regular wind machine for effects of realism which have been criticized as illegitimate even in program music. Actually, of course, a wind machine is not a musical instrument.

The eighth *Variation* is the "Journey in the Enchanted Bark." Don Quixote sees an empty boat and is sure it has been sent by some mysterious power that he may do a glorious deed. They embark, and his theme becomes a barcarolle. The boat upsets, but they swim back to shore and give thanks for their safety.

In the ninth *Variation* the knight, once more astride his faithful mare, Rosinante, meets two peaceful monks, riding along on donkeys. He is convinced that they are the magicians who have been working against him and immediately charges and puts them to flight.

The tenth and last *Variation* describes the battle between Don Quixote and the Knight of the White Moon, who wins easily and persuades the rueful hero to go back home and forget about chivalry. A pastoral theme (previously connected with the sheep) indicates that Don Quixote consents to become a quiet shepherd.

The *Finale* deals with the death of Don Quixote. The strange harmonies of the *Introduction* have now become conventional and commonplace. The knight has acquired wisdom through experience and is now his natural self, "of a mild and affable disposition and of a kind and pleasing conversation." The Cervantes description of the knight's death demands at least a partial quotation: "He had no sooner ended his discourse and signed and sealed his will and testament but, a swooning and faintness surprising him, he stretched himself the full length of his bed. All the company were much distracted and moved thereat and ran presently to help him; and during the space of three days that he lived after he had made his will he did swoon and fall into trances almost every hour. All the house was in a confusion and uproar; all which notwithstanding the niece ceased not to feed very devoutly, the maidservant to drink profoundly and Sancho to live merrily. For, when a man is in hope to inherit anything, that hope doth deface or at least moderate in the mind of the inheritor the remem-

brance or feeling of sorrow and grief which of reason he should have by the testator's death. To conclude, the last day of Don Quixote came, after he had received all the sacraments and had by many and godly reasons made demonstration to abhor all the books of errant chivalry. The notary was present at his death and reporteth how he had never read or found in any book of chivalry that any errant knight died in his bed so mildly, so quietly and so Christianly as did Don Quixote. Amidst the wailful complaints and blubbering tears of the bystanders he yielded up the ghost; that is to say, he died."

The tone poem *Ein Heldenleben* (A Hero's Life) is generally considered autobiographical, and Strauss practically admitted this, both in conversation and in the direct quotations from his earlier works that appear in the score. Like *Don Quixote*, this orchestral piece has been subjected to a wide range of detailed interpretation, including a thick volume by Friedrich Rösch containing no less than seventy thematic illustrations and a descriptive poem by Eberhard König.

Strauss himself said to Romain Rolland, "There is no need of a program. It is enough to know that there is a hero fighting his enemies." But he is also quoted as adding that he wrote his *Heldenleben* as a companion piece to *Don Quixote* and that he presents in it "not a single poetical or historical figure, but rather a more

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general and free ideal of great and manly heroism—not the heroism to which one can apply an everyday standard of valor, with its material and exterior rewards, but that heroism which describes the inward battle of life and which aspires through effort and renouncement toward the elevation of the soul.”

The *Hero's Life* starts with the arrogant, self-confident theme which represents the hero himself, “his pride, emotional nature, iron will, richness of imagination, inflexible and well-directed determination instead of low-spirited and sullen obstinacy.” It is brilliantly developed in the first section of the tone poem.



The second section deals with the hero's enemies, who are painted as petty, backbiting, snarling, vicious figures, trying to tear down the greatness of a man whom they envy. This jealous gabbling (which may include the comments of music critics) is vividly dramatized in the wood wind, particularly through the dialogue of flute and oboe.

Next comes “The Hero's Helpmate,” represented by a tender, sentimental theme, introduced by the solo violin. In this section all is peace and

beauty, with no interruptions from the outside world.

But a flourish of trumpets announces the call to battle. With dramatic realism and striking originality Strauss pictures the hero in a triumphant struggle with his enemies. It is a real fight, but there is no doubt as to the eventual winner.

The next section covers "The Hero's Works of Peace," and here it becomes quite evident that Richard Strauss is himself the protagonist. It has been claimed that there are as many as twenty-three direct quotations from earlier Strauss works, some introduced simultaneously, "and the hearer who has not been warned cannot at the time notice the slightest disturbance in the development." Perhaps the most obvious echo is from the song, *Traum durch die Dämmerung* (Dream through the Twilight), but it is not difficult to find also snatches of *Macbeth*, *Guntram*, *Till Eulenspiegel*, *Don Quixote*, *Zarathustra*, *Death and Transfiguration* and *Don Juan*.

In the final section of the *Heldenleben* Strauss celebrates "The Hero's Renouncement of the World," with a conclusion which represents Perfection in contemplative contentment. Resignation takes possession of the hero's soul. The blustering storm reminds him of his triumphs in battle. The theme of his beloved helpmate brings domestic peace and tranquillity. The hero's own theme rises once more to a sonorous climax. At

the end the music is solemn, almost funereal, perhaps anticipating the death that is inevitable.

Ein Heldenleben may be considered the last really significant example of program music produced by Richard Strauss. His *Domestic Symphony* was a practical joke, deliberately descending from the sublime to the ridiculous. It presents a day in the life of the Strauss family, with the clock striking 7 P.M. and 7 A.M. to indicate the passage of time. There are themes for the husband, the wife and the child, and at one point the baby's bath is realistically portrayed in music. Unfortunately this program does not demand serious consideration for itself alone, and the music as such has little importance beyond its obvious connection with the program.

Strauss also wrote an *Alpine Symphony*, which is not particularly significant either as absolute or as program music. His ballets, *Joseph and His Brethren* and *Schlagobers* (Whipped Cream) are interesting experiments and seem to have been effective in actual performance, where the music does not carry too much responsibility.

But there are instrumental passages in *Elektra* and *Der Rosenkavalier* that represent program music at its best. (The music of the rose is positively silver in its color, and the hatchet strokes and other morbid details of *Elektra* are unmistakable.) *Salome* also contains some instrumental realism, even though the famous *Dance*

of the Seven Veils leaves the imagination somewhat unsatisfied.

Strauss has sufficiently established his genius in his operas, his songs and his tone poems for orchestra. It is his privilege to doze in the twilight of his life, surrounded by elements that have proved themselves destructive to all art, culture and ideals.

PROGRAM MUSIC AMONG THE MODERNISTS

IT HAS ALREADY been made clear that the modern tendency is more and more toward program music. While some composers are still trying to write in the pure, classic style, the current distortions of rhythm, melody, harmony, tone color and form lend themselves far more easily to an announced program than to a distinguishable pattern or logical design of tonal significance.

Since much of this modern music is meaningless to the average listener (and often to the trained musician as well) it is a simple matter for contemporary composers to claim whatever meaning they choose to bestow upon their music, often stating their programs in abstract terms which are as confusing as the music itself. Some are obviously sincere, if not always equal to carrying out their intentions. Others are either deceiving themselves or practicing deliberate tricks on the public and the critics.

The habit of giving at least a definite title to a piece of music has become so common that it would be literally impossible even to list the

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names of recent compositions that claim to be program music. Much of this material is bound to be forgotten soon, if it is ever remembered at all. But some of it has already established its permanence, and this must be given serious consideration, even when a detailed analysis would be difficult if not impossible.

It is also obvious that modern music is less and less inclined to stand on its own feet, whether programmatic or of the absolute type. More and more it has become the handmaiden of other arts, often with a distinctly utilitarian purpose. Music is today most effective when combined with the color and motion of the ballet, the action, scenery and dialogue of the screen, the highly specialized technique of radio, the amazing possibilities of new electrical instruments. Often it makes use of words and action and backgrounds of various kinds, but not in the conventional manner of opera or the established schools of song. The new technique employs novel stagecraft and showmanship. Possibly a new art is in the process of development, combining the best features of all the old ones. In any case, the independence of music, like that of many other products of human thought, becomes more and more open to question.

It will be enough to consider here the modern music that has definitely proved its artistic value, within the limits of what can honestly be called

program music, as judged by the standards and definitions of the past. From this standpoint the composer who deserves the greatest respect and the most careful consideration is Claude Debussy (1862-1918), rightly considered the founder of the whole modern school.

The word most commonly applied to Debussy's music is "impressionism," and it happens to be right, as well as convenient and practical. The impressionists of painting and literature created a recognizable style of art, in which outlines were blurred, clear and definite statements avoided, backgrounds hazily suggested, ideas presented mystically and by implication rather than directly, straightforwardly or obviously. A single picture by Monet or almost any example of Debussy's later style makes the term "impressionism" entirely intelligible.

Music offers a better field for the impressionistic style than any of the other arts, and Debussy was the first to prove this. His innovations have been so generally adopted that modern listeners are likely to forget the enormous importance of what he accomplished.

The impressionism of Debussy resulted in program music which seldom tried to tell a story or paint a picture in tones. He was satisfied to create a mood, generally indicated by a mere title, and he did this with complete success.

Debussy's *Prelude to the Afternoon of a*

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Faun, which he called an "orchestral eclogue after the poem by Stéphane Mallarmé," written only a short time after he had emerged from weak imitations of Massenet, was a declaration to the musical world of a new type of program music. It remains a perfect thing of its kind.

"Just as Mallarmé's lines are an idealess evocation of summer warmth and a faun daydreaming of the only delights he can know, Debussy's shimmering score is a musical gloss on this Theocritan afternoon. There is no real programmatic connection between the two works; this is mood music and pretends to nothing more."¹

The Mallarmé poem has been interpreted by Edmund Gosse in the following words: "A faun, a simple, sensuous, passionate being, awakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the arid rain of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows

¹From *Men of Music*, by Wallace Brockway and Herbert Weinstock, Simon & Schuster, New York.

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that impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah, the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding, and he curls himself up again after worshiping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep."

The chief theme of the *Afternoon of a Faun* is announced immediately by the flute, in imitation of the faun's own primitive pipe:



Louis Laloy, in his life of Debussy, describes the development thus: "One is immediately

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transported into a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chords of the wood wind, the distant call of the horns, the limpid flood of harp tones accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in; the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied, or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes; fresh chords unfold themselves; at last a solo violoncello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

Debussy did not care for the way Nijinsky danced this tone poem. He made it too definite and realistic. Audiences were shocked at the finish, when he took vicarious pleasure from the veil of the nymph who had been tempting him. The composer's comment: "It is ugly: Dalcrozian, in fact." Actually the *Prelude to the Afternoon of a Faun* needs no action, no words, no program. It accomplishes something unique in music and comes as close as is humanly possible to the

ideal of expressing the abstract in concrete terms.

Debussy repeated this miracle in his three *Nocturnes*, *Nuages*, *Fêtes* and *Sirènes*. Although the composer adds women's voices to the orchestration of *Sirènes* these voices do not sing any actual words and hence the composition may be classified as program music. Debussy himself supplied a program for these three impressionistic tone poems: "The title *Nocturnes* is intended to have here a more general and, above all, a more decorative meaning. We, then, are not concerned with the form of the *Nocturne* but with everything that this word includes in the way of diversified impression and special lights."

"*Clouds*: the unchangeable appearance of the sky, with the slow and solemn march of clouds dissolving in a gray agony tinted with white."

"*Festivals*: movement, rhythm dancing in the atmosphere, with bursts of brusque light. There is also the episode of a procession (a dazzling and wholly idealistic vision) passing through the festival and blended with it; but the main idea and substance obstinately remain—always the festival and its blended music—luminous dust participating in the universal rhythm of all things."

"*Sirens*: the sea and its innumerable rhythm; then amid the billows silvered by the moon the

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mysterious song of the Sirens is heard; it laughs and passes."

The three symphonic sketches under the title of *La Mer* (The Sea) are generally considered Debussy's greatest program music. They are frankly impressionistic and leave much to the imagination of the listener. For those who like the ocean they are a perfect expression of its moods. To those who are not interested the music may sound like a hopelessly involved conglomeration of sounds.

Debussy himself loved the ocean. In 1905 he wrote from Eastbourne: "The sea rolls with a wholly British correctness. There is a lawn, combed and brushed, on which little bits of important and imperialistic English frolic. But what a place to work! No noise, no pianos, except the delicious mechanical pianos, no musicians talking about painting, no painters discussing music. In short, a pretty place to cultivate egoism."

Near Dieppe, in 1906, Debussy added these observations: "Here I am again with my old friend the sea, always innumerable and beautiful. It is truly the one thing in nature that puts you in your place; only one does not sufficiently respect the sea. To bathe in it bodies deformed by the daily life should not be allowed; truly these arms and legs which move in ridiculous rhythms—it is enough to make the fishes weep. There should be only Sirens in the sea, but could you

wish that these estimable persons would be willing to return to waters so badly frequented?"

Debussy's sea is something quite different from Mendelssohn's. According to Philip Hale, "Debussy knows a wilder ocean, many-faced, now exulting in Aeschylean laughter, now spasmodic, sinister, terrible, and never so terrible as when calm or inviting mortals to sport with it, and smiling—as though it were forgetful of rotting ships and sunken treasure and the drowned far down that were for a time regarded curiously by monsters of the deep."

The titles of the three sketches are *From Dawn till Noon on the Ocean*, *Play of the Waves* and *Dialogue of Wind and Sea*. Actually this music has no detailed program. Quoting once more from Brockway and Weinstock: "When Erik Satie wisecracked about the first movement, that he liked 'the part at quarter past eleven,' he was attacking Debussy's sometimes too-specific titles rather than implying that the music was realistic. For *La Mer* is an imaginative response to thoughts about the sea and its moods, not a wave-by-wave description of it. As Debussy conceived poetically of the sea, *La Mer* is necessarily a large and masculine work. Without sacrificing the sensuous delicacy of his perceptions or the subtly tapering color of the *Faun* or *Nocturnes* he had widened his scope to include big orchestral

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effects he had never before needed. The shattering climaxes of *La Mer* are unique to that composition only because Debussy never again felt called upon to use them. . . . The more one hears this great poem of the sea the more one realizes that *La Mer* is Debussy's masterpiece precisely because it adds to his decorative and mood-evocative qualities a powerful and satisfying emotional impact."

One more orchestral piece by Debussy demands attention as program music. It is called *Iberia*, the second of a set of *Images* for orchestra. Philip Hale says of these *Images*: "They are impressionistic, but there is a sense of form; there is also the finest proportion. This music is conspicuous for exquisite effects of color. There are combinations of timbres and also contrasts that were hitherto unknown. There are hints of Spanish melodies, melodies not too openly exposed; there are intoxicating rhythms, sharply defined, or elusive, and then they are the more maddening.

"The music is pleasingly remote from photographic realism. The title might be *Impressions of Spain*. There is the suggestion of street life and wild strains heard on bleak plains or savage mountains; of the music of the people; of summer nights, warm and odorous; of the awakening of life with the break of day; of endless jotas, tangos, *seguidillas*, fandangos; of gypsies with their

spells brought from the East; of women with Moorish blood. *Iberia* defies analysis and beggars description."²

A critic (M Boutarel) wrote after the first performance of *Iberia*: "Debussy appears in this work to have exaggerated his tendency to treat music with means of expression analogous to those of the impressionistic painters. Nevertheless, the rhythm remains well defined and frank in *Iberia*. Do not look for any melodic design nor any carefully woven harmonic web. The composer of *Images* attaches importance only to tonal color."

The rest of Debussy's program music is found mostly in his piano pieces. He wrote a *Sacred and Profane Dance* for harp and strings and some other instrumental music that may be given a program. But his compositions for the piano are unique in their advance over Chopin and Schumann in the creation of definite moods, pictures, even stories in tone. They are impressionistic for the most part, but there is never any doubt as to their meaning, even with no more than a title for guidance.

Two comparatively insignificant works for the piano have become perhaps the most popular of all of Debussy's music. One is the trifle called *Reverie*, which became a fox-trot hit of Tin Pan

²Philip Hale's *Boston Symphony Programme Notes*, Doubleday, Doran & Co., New York.

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Alley by the simple process of prefixing the personal possessive pronoun "my":



The other is the honestly appealing *Clair de Lune* (Moonlight), which is now heard orchestrally as well as in its original keyboard form:



But there is far better program music than this in Debussy's pianoforte literature. *Gardens in the Rain* draws on two old French folk songs but translates them into something ethereal and at the same time realistic. The goldfish of *Poissons d'Or* are lacquered on a Japanese plate, but the music makes them alive. *Reflections in the Water* might have been painted by any of the impressionists. It is a true picture in tones. *The Girl with the Flaxen Hair* is even more vivid, in spite of the delicacy of her musical portraiture.

It is only in the *Children's Corner* that Debussy's program music becomes obvious, and

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even then it is effective. He wrote these little piano pieces for his daughter "Chouchou," and even though children can seldom play them they remain among the classics of juvenile music.

For some reason Debussy gave them English titles. They begin with a beautiful parody of all piano exercises in the *Doctor Gradus ad Parnassum*. Next comes *Jimbo's Lullaby*, in which Debussy quite naturally mispronounced the name of Barnum's big elephant. Then there is a *Serenade for the Doll* and *The Little Shepherd*, whose theme is worth quoting:



The Snow Is Dancing is an exquisite miniature, and the series ends with the familiar *Golliwog's Cake-Walk*, which pays its tribute to American ragtime. Just what a Golliwog is no one seems to know, but there is general agreement as to the charm of the syncopated tune that Debussy attached to the name:



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Debussy's piano music includes many other subjects: a *Dance of Puck*, *General Lavine* (also in ragtime), *Homage to S. Pickwick, Esq.*, *In Black and White* (for two pianos) and such *Preludes* as *The Submerged Cathedral*, with its realistic suggestion of muffled bell tones. During the World War he went so far as to compose a *Berceuse Héroïque* in honor of King Albert of Belgium.

Debussy was an instinctive painter in tones, even when he made use of words, as in his unique songs and the equally unique opera, *Pelléas and Mélisande*. He invented the technique of creating a background of tone color, over which his melodies or his rhythmic patterns or his words stood out. He came as near as any composer legitimately can to expressing the abstract in musical terms, and that really has been the ideal of every modern musician.

Maurice Ravel (1875-1937) has often been compared with Debussy, and to many listeners their styles are the same. But a study of their works reveals many points of difference, and each has an individuality that defies comparisons.

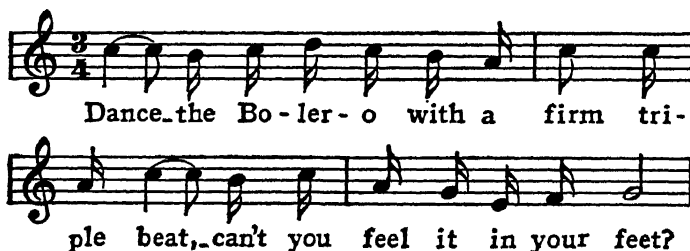
It is a pity that Ravel should be best known by his *Bolero*, which is purely a trick piece, though

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a clever one. The trick is to keep one rhythmic pattern and one melody going through the entire composition, getting variety entirely by the instrumentation and gradations of volume. There have been so many arguments about the *Bolero* rhythm that it may as well be given here. There are two alternating measures throughout, as follows:



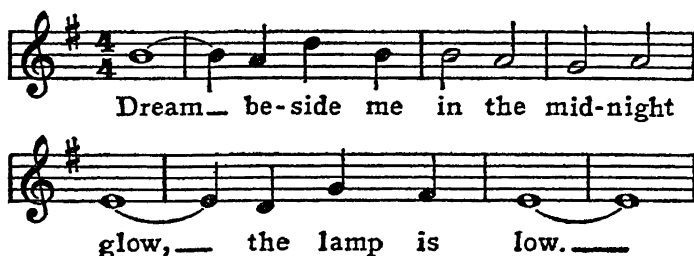
It will be noticed that this represents a fundamental beat in triple time but with an elaborate pattern of triplets within this general outline. The melodic pattern starts like this:



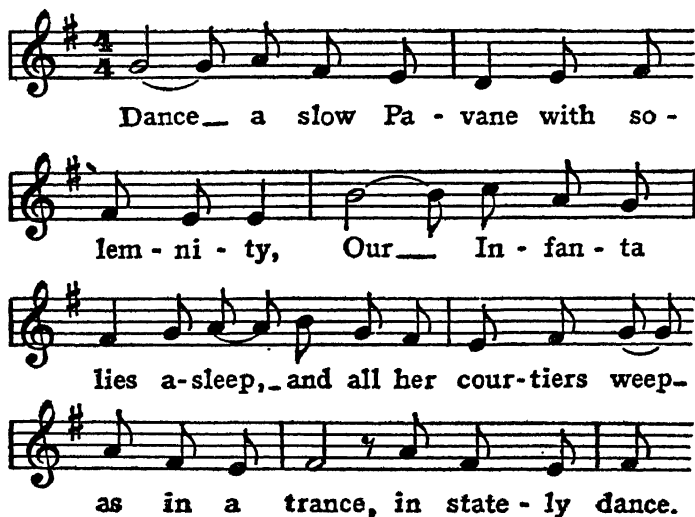
Next to the *Bolero* Ravel's best-known tune is probably the *Pavane for a Dead Infanta*, chiefly

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because part of it was borrowed for a popular song called *The Lamp Is Low*:³



The first and most important part of the melody is this:



Far more important than these pieces are Ravel's *Daphnis and Chloë* ballet and *La Valse*,

³Copyright, 1939, Robbins Music Corporation, New York. Words by Mitchell Parish.

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both for orchestra. The former was written for the Russian Ballet, with Nijinsky and Karsavina as the leading dancers and Fokine and Diaghileff fighting over the choreography. The argument printed with the score is typical of the artificialities of conventional ballet pantomime but cannot destroy the beauty of the music.

A more obvious and attractive program is attached to Ravel's *Mother Goose*, a set of five children's pieces, representing some of his cleverest orchestrations (originally written as a piano duet). It begins with a *Pavane of the Sleeping Beauty*, with *Hop o' My Thumb* for the second movement. The third is called *Laideronnette, Empress of the Pagodas* (grotesque figures with movable heads). In this movement there is an imitation of the "pagodes and pagodines" playing on "theorbos made of walnut shells" and "viols made of almond shells," since they "were obliged to proportion the instruments to their figure."

The fourth movement of Ravel's *Mother Goose* consists of *Conversations between Beauty and the Beast*. Part of the conversation is quoted thus:

"When I think how goodhearted you are you do not seem to me so ugly."

"Yes, I have, indeed, a kind heart; but I am a monster."

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"There are many men more monstrous than you."

"If I had wit I would invent a fine compliment to thank you, but I am only a beast."

Beauty finally consents to marry the beast, who thereupon turns into a beautiful prince, full of gratitude for the delivery from his enchantment.

Among the programmatic piano pieces of Ravel *Jeux d'Eau* (The Fountain) deserves special mention. It is a perfect tonal description of sparkling water, created by simply breaking chords into their component notes and letting them splash all over the keyboard.

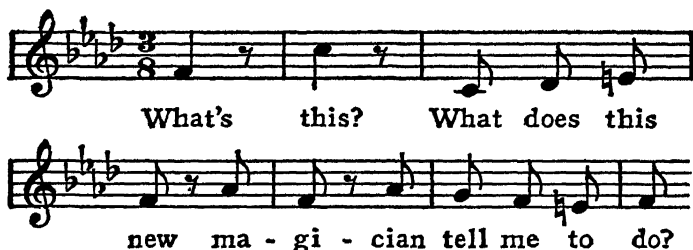
In the French "Group of Six" Arthur Honegger stands out as a composer of program music through his *Pacific 231*, which is a direct imitation of the noise of a locomotive. He has denied this vehemently, like most other imitative composers (going all the way back to Beethoven's apologies for his *Pastoral Symphony*). Nevertheless and notwithstanding, *Pacific 231* is an imitation of a locomotive and an excellent imitation too.

One more classic of modern French program music deserves detailed discussion. It is *The Sorcerer's Apprentice*, by Paul Dukas (1865-1935). This is as complete and picturesque in its dramatic realism as any tone poem of Saint-Saëns or Richard Strauss.

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The story goes back to a dialogue of Lucian, in which he tells of a magician named Pancrates whose disciple, Eucrates, tried one of his master's tricks during his absence. The trick consisted in bringing to life a broom or some other implement so that it would act as a servant. Eucrates learned the charm and made a broom fetch water for him. But then he found that he could not stop it. He tried cutting the broomstick in half, but this merely doubled the supply of water. The magician arrived just in time to prevent a flood. Goethe made a ballad of this story, and it was his poem (*Der Zauberlehrling*) that inspired the music of Dukas.

The theme which represents the coming to life of the broom contains a suggestion of the familiar "bums' march" and supplies most of the melodic material for *The Sorcerer's Apprentice*.⁴



Italy's most important contribution to modern program music has been through Ottorino Respighi, whose *Fountains of Rome* and *Pines of*

⁴A complete analysis of this composition will be found in *The Art of Enjoying Music*, pp. 335-36.

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Rome are impressive examples of advanced orchestration and descriptive realism. The second piece has been credited with achieving the loudest climax known to musical literature. It also makes use of a phonograph record of the actual song of a nightingale, which is generally agreed to be less effective than a good musical imitation would have been. Alfredo Casella has added to the musical reputation of Italy with various clever programmatic works, including a successful ballet, *La Giara* (The Jar), performed at the Metropolitan Opera House.

Russia has maintained its reputation as a leader in program music with such men as Scriabin, Stravinsky and Prokofieff. Shostakovitch might be included if only by reason of the instrumental realism of one scene in his opera, *Lady Macbeth of Mzensk*.

Alexander Scriabin is the logical follower of Chopin and Debussy in his piano music. He proved his power to create moods and emotions orchestrally in his *Divine Poem* and *Poem of Ecstasy*. In *Prometheus: The Poem of Fire* he made use of a "color organ," supposedly harmonizing with the tonal shades, and thereby went beyond the limits of strict program music.

Igor Stravinsky has secured his best effects through the medium of the ballet, but it is significant that most of his music can stand on its own feet in concert performance. His most popular

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work is *Petrouschka*, which has been played even in a piano transcription.

The program of this ballet is fairly clear even without the stage presentation. Petrouschka is a puppet in a sideshow at a Russian carnival. He is in love with the ballerina but has a fatal rival in the Moor, also a puppet, who finally kills him. The climax of the drama comes when the showman, who had insisted that these were only dolls in spite of their wonderful feats, suddenly discovers that Petrouschka had a soul, as his spirit appears pathetically above the booth.

The carnival atmosphere is wonderfully sustained in this orchestral masterpiece, with clever use of a real Russian folk tune, known as *Down St Peter's Road*, here given in its original form.



Stravinsky has also made a deep impression on modern concert audiences with his *Fire-bird Suite*, from the ballet of the same name. This colorful program music includes an amazing *Dance of the Fire-bird*, a beautiful *Berceuse* and an *Infernal Dance of the Subjects of Katschei*, the terrible magician. The *Suite* is an excellent example of modern music in its most attractive form.

Stravinsky is less obvious in his *Rites of Spring*,

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which caused considerable commotion when it was first performed in 1913. Alfred Capu wrote bitterly in the *Paris Figaro*, in connection with this ballet: "Bluffing the idle rich of Paris through appeals to their snobbery is a delightfully simple matter. . . . The process works out as follows: take the best society possible, composed of rich, simple-minded, idle people. Then submit them to an intense regime of publicity. By pamphlets, newspaper articles, lectures, personal visits and all other appeals to their snobbery persuade them that hitherto they have seen only vulgar spectacles and are at last to know what is art and beauty. Impress them with cabalistic formulae. They have not the slightest notion of music, literature, painting and dancing; still they have seen heretofore under these names only a rude imitation of the real thing. Finally assure them that they are about to see real dancing and hear real music. It will then be necessary to double the prices at the theater, so great will be the rush of shallow worshipers at this false shrine."

Carl Van Vechten, in his *Music after the Great War*, gives a vivid description of the opening night, which he attended: "A certain part of the audience, thrilled by what it considered a blasphemous attempt to destroy music as an art and swept away with wrath, began soon after the rise of the curtain to whistle, to make catcalls and

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to offer audible suggestions as to how the performance should proceed. Others of us, who liked the music and felt that the principles of free speech were at stake, bellowed defiance. It was war over art for the rest of the evening, and the orchestra played on unheard, except occasionally when a slight lull occurred. . . . A young man occupied the place behind me. He stood up during the course of the ballet to enable himself to see more clearly. The intense excitement under which he was laboring, thanks to the potent force of the music, betrayed itself presently when he began to beat rhythmically on the top of my head with his fists. My emotion was so great that I did not feel the blows for some time. They were perfectly synchronized with the beat of the music. When I did I turned around. His apology was sincere. We had both been carried beyond ourselves."

Actually this composition is a glorification of barbaric rhythms. Stravinsky divides it into two parts. The first is called *The Adoration of the Earth* and contains an *Introduction, Harbingers of Spring, Dance of the Adolescents, Abduction, Spring Rounds, Games of the Rival Cities, The Procession of the Wise Men, The Adoration of the Earth* and *Dance of the Earth*. The second part is called *The Sacrifice* and includes *Mysterious Circles of the Adolescents, Glorification of the Chosen One, Evocation of the Ancestors,*

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Ritual of the Ancestors and *The Sacrificial Dance of the Chosen One*.

Stravinsky went even further in *Les Noces* (The Marriage), which has been described as "devitalizing his audiences." He has written a *Jazz Concerto* for piano and orchestra, a *Symphony of Psalms*, music for *Oedipus Rex*, *Apollo Musagetes*, *The Fairy's Kiss* and other programmatic material of unequal value, including even *The Card Party*, musically describing a poker game. It now seems fairly certain that, like Richard Strauss, he will contribute nothing more of importance to the art.

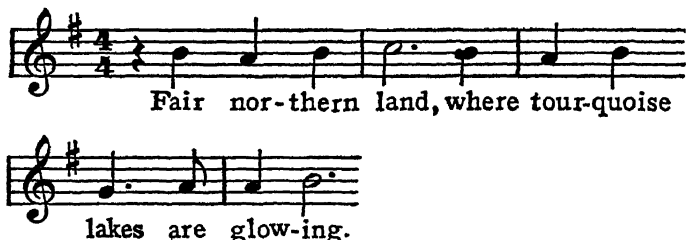
Serge Prokofieff has kept himself more alive with the concert public. His *Scythian Suite* and *Dance of Steel* are attuned to modern ears, and the pleasant little *March*, from the *Love of Three Oranges*, has become almost a popular hit. His gay and provocative musical fairy tale, *Peter and the Wolf*, has achieved great popularity and may fairly be considered program music, although the music is accompanied by a narrator who tells the story as the composition progresses. Prokofieff wrote it as a joke, to be sure that his listeners would understand, and they were sincerely delighted.

England has an important share in modern program music, with the *London Symphony* of Vaughan Williams, Gustav Holst's *Planets*, the

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satirical works of Lord Berners and the genial creations of the Americanized Eugene Goossens. From Hungary the world has received a significant treatment of folk music by Bela Bartok and Zoltan Kodaly. France's Milhaud and Germany's Hindemith have done their bit, with America's Louis Gruenberg contributing new angles on the jazz idiom.

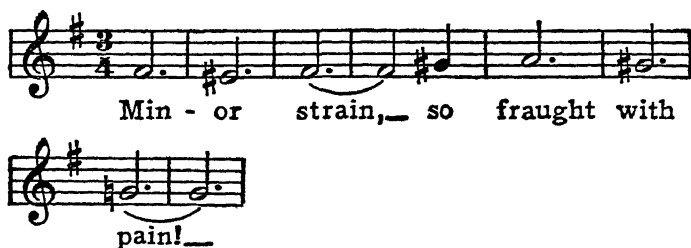
Above all other living composers towers the figure of Jean Sibelius, of Finland, whose symphonies are the last word in the modernization of the classic forms but who has also written some striking program music. The popularity of Sibelius rests largely on his orchestral tone poem, *Finlandia*, a timely summary of almost unique patriotism. Its chief melody has become practically a national anthem in Finland and is often sung to words:⁵



Far less important but almost equally popular is the little waltz known as *Valse Triste*:

⁵This is the version of Frederick H. Martens, published by G. Schirmer, New York. Chas. F. Manney makes it, "Dear land of home, our hearts to thee are holden." (B. F. Wood Music Co.)

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Sibelius has to his credit a number of tone poems, all to be considered legitimate program music. Among them are *En Saga*, *The Swan of Tuonela*, *Lemminkainen's Homecoming*, *Pohjola's Daughter*, *Tapiola*, *Belshazzar's Feast* and *The Oceanides*. He belongs among the interpreters of moods and emotions rather than the tone painters whose programs demanded a definite story or picture to be reproduced in music.

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EVEN this bird's-eye view of program music emphasizes certain points which may be worth remembering. The history and literature of the art actually show more music of the programmatic than of the absolute type. From the standpoint of popularity program music is far ahead of its classic rival.

The answer, as usual, is probably to be found in the line of least resistance. Music in general may be classified in several categories, ranging from the most to the least obvious, and the barometer of popularity seems to run parallel with these classifications.

First comes music that has the help of words, action, facial expression, costumes and scenery—in other words, opera. Next is the music that profits by words but without any of the other advantages of stagecraft. This includes song in general, oratorio, cantatas and choral works.

In the third class appears the music that has the co-operation of stage action, costumes and scenery but without words, namely, the ballet. When ballet music is played without the staging

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it becomes program music. This again may be divided into two classes. The first includes music for which a complete program is announced by the composer, usually through a poem or an elaborate outline. The second class contains those compositions that have their programs indicated only by a title. Narrative, descriptive and imitative music may be considered more obvious than the suggestive type, which seeks only to create a mood or an emotion, even with the help of a title or a program note.

Finally there is the music known as pure or absolute, into which no program enters and which contents itself with the beautiful arrangement of tones for their own sake. How far such absolute music may be influenced by definite ideas in the minds of its creators is a problem that has never been solved and never will be.

The surprising thing is that all the composers of music, regardless of the type they produced, were aiming at essentially the same ideals. They have all tried eventually to express the abstract in concrete terms. Specifically their task has been to transfer their own thoughts, moods and emotions to other human beings through the command of a common medium of expression. Their success has depended in part on the importance of these thoughts, moods and emotions and partly on the individual command of the medium. A man is not an artist merely because he has won-

derful thoughts and feelings. He must be able to express them in a way that will be directly intelligible to others, whether his medium be music or pictures or the written word.

The chief weakness of modernism is that it fails to take into account this necessary communion of the artist with his audience. If he really has anything worth expressing, somehow, at some time or other, he will find an appreciative public. This appreciation has not always come during his lifetime, but generally there were unmistakable signs of it.

The greater the confidence of a creator in his art, the less he has felt called upon to announce his intentions and explain his meanings. Any programmatic title is in a sense an admission of weakness. Yet it would be absurd to expect a really dramatic piece of music, particularly of the narrative or descriptive type, to deliver its message automatically, without a hint of any kind to the listener. If it is really great music it will stand on its own feet, regardless of any announced program. If it is not great music no amount of explanation or interpretation will help it.

RECORDS OF GREAT PROGRAM MUSIC

THE LIST below includes the outstanding phonograph recordings issued by the leading American companies, Columbia, Decca and Victor. The makers are indicated by the initials just before each catalogue number.

COMPOSER AND COMPOSITION	INTERPRETER	RECORD N
ALBÉNIZ, ISAAC		
Fête-Dieu à Séville	Stokowski—Phila. Orch.	V. 7158
Granada (Serenata)	Harry Horlick	D. 18087
AUBER, DANIEL		
Fra Diavolo Overture	Harrison—Hastings Phil. Orch.	D. 25642
" " "	Bourdon—Victor Sym. Orch.	V. 22008
Overture, La Muette de Portici	Milan Sym. Orch.	C. 7268-M
BALAKIREFF, MILY		
Islamey	Hollywood Bowl Orch.	V. 6870
"	Simon Barer (piano)	V. 14028
BEETHOVEN, LUDWIG VAN		
<i>Overtures:</i>		
Consecration of the House	Weingartner—London Phil. Orch.	C. X-140
Coriolanus	Mengelberg—Concertgebouw	C. 68049-D
"	"	D. 25275
"	Sir Adrian Boult—B.B.C. Sym. Orch.	V. 11909
"	Casals—London Sym. Orch.	V. 9279
"	Bruno Walter—London Sym. Orch.	V. 12535
Egmont	Weingartner—Vienna Phil. Orch.	C. 69195-D
"	Mengelberg—Concertgebouw	D. 25234
"	" Phil. Orch.	V. 7291
"	Victor Sym. Orch.	V. 35790
Fidelio	Raybould Orch.	C. DB-835
"	Weingartner—London Phil. Orch.	C. 69545-D
"	Boult—B.B.C. Sym. Orch.	V. 11809
Leonore No. 1	Mengelberg—Concertgebouw	C. 68055-D
" No. 2	Weingartner—London Sym. Orch.	C. X-96
" No. 3	Mengelberg—Concertgebouw	C. X-40
" " "	Weissmann—Phil. Orch.	D. 25811-2
" " "	Alfred Hertz—San Francisco Sym.	V. 6906-7
" " "	Bruno Walter—Vienna Phil.	V. M-359
Prometheus	Weingartner—Vienna Phil. Orch.	C. 68565-D
"	Weingartner—London Sym. Orch.	C. 68220-D
<i>Piano Sonatas:</i>		
Op. 13 ("Pathétique")	Karol Szreter	D. 25230-1
Op. 13	Wilhelm Bachaus	V. 6771-2
Op. 27, No. 2 ("Moonlight")	Egon Petri	C. X-77
" " " " "	Karol Szreter	D. 22015-6
" " " " "	Wilhelm Bachaus	V. 8735-6
" " " " "	Harold Bauer	V. 6591-2
" " " " "	Ignace Paderewski	V. M-349

GREAT PROGRAM MUSIC

COMPOSER AND COMPOSITION	INTERPRETER	RECORD NO.
BEETHOVEN, LUDWIG VAN — <i>Continued</i>		
Op. 23 ("Appassionata")	Walter Gieseking	C. M-365
" " "	Harold Bauer	V. 6697-8
" " "	Edwin Fischer	V. M-279
" " "	Rudolf Serkin	V. M-588
<i>Symphonies:</i>		
No. 3, Op. 55 ("Eroica")	Weingartner—Vienna Phil. Orch.	C. M-285
" " " " "	Max von Schillings—Phil. Orch.	D. 25244-9
" " " " "	Koussevitzky—London Sym. Orch.	V. M-263
No. 6, Op. 68 ("Pastoral")	Paray—Concerts Colonne Orch.	C. M-285
" " " " "	Max von Schillings—Phil. Orch.	D. 25493-8
" " " " "	Toscanini—B.B.C. Orch.	V. M-417
" " " " "	Koussevitzky—Boston Sym. Orch.	V. M-50
BERLIOZ, HECTOR		
Overture, Beatrice & Benedict	Harty—London Phil. Orch.	C. 68342-D
" " " " "	Goldman Band	V. 25757
BIZET, GEORGES		
L'Arlésienne Suite No. 1	Beecham—London Phil. Orch.	C. X-69
" " " " "	Goossens—Royal Opera Orch.	V. 9112-3
L'Arlésienne Suite No. 2	Fiedler—Boston "Pops"	V. M-683
BORODIN, ALEXANDER		
In the Steppes of Central Asia	Pienné—Concerts Colonne Orch.	D. 25390
" " " " "	Coates—London Sym. Orch.	V. 11169
BRAHMS, JOHANNES		
Academic Festival Overture	Mengelberg—Concertgebouw	C. X-42
" " " " "	Fritz Stiedry—Phil. Orch.	D. 25146
" " " " "	Gabrilowitsch—Detroit Sym. Orch.	V. 6833
" " " " "	Bruno Walter—Vienna Phil. Orch.	V. 12190
Tragic Overture	Beecham—London Phil. Orch.	C. X-85
" " " " "	Boult—B.B.C. Sym. Orch.	V. 11533
" " " " "	Toscanini—Phil. Sym. Orch.	V. M-507
Ballade in D Min. ("Edward")	Anatole Kitain (piano)	C. 69230-D
" " " " "	Wilhelm Bachaus (piano)	V. 7988
CARPENTER, JOHN ALDEN		
Adventures in a Perambulator	Ormandy—Minneapolis Sym. Orch.	V. M-238
Skyscrapers	Shilkret—Victor Sym. Orch.	V. M-130
CHAMINADE, CÉCILE		
Callirhoé (Ballet Suite)	Victor Olof—Salon Orch.	D. 25189
The Flatterer	Hans Barth (piano)	V. 20346
Scarf Dance	" "	V. 20346
CHOPIN, FRÉDÉRIC FRANÇOIS		
Ballade No. 1 G Min.	Léon Kartun	D. 25369
Ballade No. 3 A flat Maj.	Jean Dennerly	D. 25314
Ballades	Alfred Cortot	V. M-399
Barcarolle	Alfred Höhn	D. 25117
Berceuse	Alfred Cortot	V. 6752
Étude No. 9 ("Butterfly")	Raoul Koczalski	D. 20426
" Op. 25, No. 11 ("Winter Wind")	Josef Lhevinne	V. 8868
Étude Op. 10, No. 2 ("Revolutionary")	Alfred Höhn	D. 25113
" " " " "	Ignace Paderewski	V. 1387

RECORDS OF GREAT PROGRAM MUSIC

COMPOSER AND COMPOSITION	INTERPRETER	RECORD NO
Fantasie Impromptu	Emil Sauer	D. 25110
" "	Harold Bauer	V. 6546
" "	Alfred Cortot	V. 8239
Fantasie F Min.	Alfred Cortot	V. 8250
Funeral March	H.M. Grenadier Guards Band	C. 7340-M
" "	Pryor's Band	V. 35800
" "	Mark Andrews (organ)	V. 35958
Prélude D flat Maj. ("Raindrop")	Josef Pembaur	D. 25132
CUI, CÉSAR		
Orientale	Emanuel Feuermann (cello)	C. 17158-D
" "	Mischa Elman (violin)	V. 1354
DEBUSSY, CLAUDE		
L'Après-midi d'un Faune	Beecham—London Phil. Orch.	C. 69600-D
" " " "	G. Cloëz—Opera Comique Orch.	D. 25048
" " " "	Pienné—Concerts Colonne Orch.	D. 25392
" " " "	Stokowski—Phila. Orch.	V. 6896
La Cathédrale Engloutie	Walter Gieseking	C. 17077-D
" " " "	Fray & Braggiotti	D. 23086
" " " "	George Copeland	V. 7962
" " " "	Alfred Cortot	V. 15049
" " " "	Olga Samaroff Stokowski	V. 7304
" " " "	Stokowski—Phila. Orch.	V. 7454
Children's Corner	Walter Gieseking	C. M-314
" " " "	Janine Weill	D. 25934
" " " "	Alfred Cortot	V. 7147
Clair de Lune	George Copeland	V. 7963
" " " "	Harold Bauer	V. 7122
" " " "	Stokowski—Phila. Orch.	V. 1812
Dancing Virgins of Delphi	Alfred Cortot	V. 1920
Fêtes	Inghelbrecht—Grand Orch.	C. P-69316-D
" "	Josef & Rosina Lhevinne	V. 1741
" "	Stokowski—Phila. Orch.	V. 1309
Feux d'Artifice	Marcel Ciampi	C. 69308-D
La Fille aux Cheveux de Lin	Grisha Golubov (violin)	C. 17078-D
" " " " " "	Marius Gaillard (piano)	D. 20090
" " " " " "	Fritz Kreisler (violin)	V. 1358
" " " " " "	Jascha Heifetz (violin)	V. 6622
General Lavine	George Copeland	V. 1644
Ibéria	Pienné—Concerts Colonne Orch.	D. 25558-60
" "	Barbirolli—Philharmonic Sym.	V. M-460
Jardins dans la Pluie	Marius François Gaillard	D. 25365
La Mer	Coppola—Paris Conservatory Orch.	V. M-89
Minstrels	Marius Gaillard	D. 20091
Nocturnes	Inghelbrecht—Grand Orchestre	C. M-344
" "	Pienné—Concerts Colonne Orch.	D. 25544-6
Pagodes	Marius Gaillard	D. 25427
Reflets dans l'Eau	Walter Gieseking	C. 68575-D
Rêverie	Walter Gieseking	C. 17138-D
Soirée dans Granade	Walter Gieseking	C. 68575-D
Suite Bergamasque	Walter Gieseking	C. X-8
" "	Marius Gaillard	D. 25021

GREAT PROGRAM MUSIC

COMPOSER AND COMPOSITION	INTERPRETER	RECORD NO.
EBUSSY, CLAUDE — <i>Continued</i>		
Sails	George Copeland	V. 14904
"	Alfred Cortot	V. 1920
"	Ignace Paderewski	V. 1531
EL FALLA, MANUEL		
El Amor Brujo	Morales—Sym. Orch.	C. M-108
" " "	G. Cloëz—Grand Sym. Orch.	D. 20075-6
" " "	Léon Kartun (piano)	D. 25941
" " "	Boston "Pops" Orch.	V. 12160
Andaluza	Aline Van Barentzen (piano)	V. 9705
Asturiana	Nathan Milstein (violin)	C. 17111-D
Nights in the Gardens of Spain	Orquestra Betica de Camera	C. M-156
" " " " " "	Coppola—Sym. Orch.	V. 9703-5
The Three-Cornered Hat	Arbos—Madrid Sym. Orch.	C. X-38
" " " " "	Fiedler—Boston "Pops" Orch.	V. M-505
DELIBES, LÉO		
Coppélia Ballet	Kurtz—London Phil. Orch.	C. 69323-D
" "	G. Cloëz—Grand Sym. Paris	D. 20070-1
Lakmé Overture	G. Cloëz—Grand Sym. Paris	D. 20094
La Source	G. Cloëz—Grand Sym. Paris	D. 20112-3
" "	Ormandy—Minneapolis Sym. Orch.	V. M-220
Sylvia	Ormandy—Minneapolis Sym. Orch.	V. M-220
DELIUS, FREDERICK		
In a Summer Garden	Geoffrey Toye—London Sym. Orch.	V. 9731-2
On Hearing the First Cuckoo in Spring	" " " " "	V. 4270
DUKAS, PAUL		
The Sorcerer's Apprentice	Gaubert—Paris Conservatoire Orch.	C. 68959-D
" " "	Toscanini—Phil. Orch.	V. 7021
DVORÁK, ANTONIN		
Carnival Overture	Fiedler—Boston "Pops" Orch.	V. 12159
Symphony No. 5 (From the New World)	Harty—Halle Orch.	C. M-77
Symphony No. 5 (From the New World)	Szell—Czech Phil. Orch.	V. M-469
Symphony No. 5 (From the New World)	Stokowski—Phila. Orch.	V. M-273
ELGAR, EDWARD		
Pomp and Circumstance	H.M. Grenadier Guards Band	D. 25754
" " "	Chicago Sym. Orch.	V. 11885
" " "	Sir Edward Elgar—Royal Albert Hall	V. 9016
Enigma Variations	Harty—Halle Orch.	C. M-165
" " "	Sir Henry Wood—Queen's Hall Orch.	D. 25739-42
" " "	Boult—B.B.C. Sym. Orch.	V. M-475
GERSHWIN, GEORGE		
An American in Paris	Gershwin—Victor Sym. Orch.	V. 35963-4
GLAZOUNOFF, ALEXANDER		
From the Middle Ages	De Sabata—E.I.A.R. Sym. Orch.	D. 25824
The Seasons	Glazounoff—Orch.	C. M-284
" " "	Järnefelt—Phil. Orch.	D. 25423-5
" " "	Barbirolli—Royal Opera Orch.	V. 11442

RECORDS OF GREAT PROGRAM MUSIC

COMPOSER AND COMPOSITION	INTERPRETER	RECORD NO.
GLINKA, MICHAEL I. The Enchanted Lake	Järnefelt—Stor Sym.	D. 25499
GLUCK, CHRISTOPH WILLIBALD Alceste Overture	Mengelberg—Concertgebouw	D. 25571
“ “ “	Boult—B.B.C. Sym. Orch.	V. 12041
Iphigenia in Aulis	Barlow—Columbia B.C. Sym. Orch.	C. X-138
“ “ “	Weissmann—Phil. Orch.	D. 25339
Orpheus and Eurydice (Ballet)	G. Cloëz—Phil. Orch.	D. 20085
GOUNOD, CHARLES Faust Ballet Music	Weissmann—Phil. Orch.	D. 25323
Funeral March of a Marionette	Ormandy—Minn. Sym.	V. 8661
GRIEG, EDVARD Heart Wounds	Järnefelt—Stor Sym. Orch.	D. 25286
Norwegian Bridal Procession	Bowers—Columbia Sym. Orch.	C. 7345-M
“ “ “	Clothilde Kleeberg (piano)	D. 20230
“ “ “	Bourdon—Victor Concert Orch.	V. 20805
Papillon	Marthe Rennesson (piano)	D. 20615
Peer Gynt Suite No. 1	Weissmann—Phil. Orch.	D. 25254-5
“ “ “ No. 2	“ “ “ “	D. 25462
“ “ “ No. 1	Inghelbrecht—Grand Orch. Phil.	C. X-110
To Spring	Marthe Rennesson (piano)	D. 20616
“ “ “	Myrtle Eaver (piano)	V. 22153
“ “ “	Marek Weber's Orch.	V. 25777
Wedding Day at Trolldhaugen	Walter Giesecking	D. 25283
GRIFFES, CHARLES T. The Pleasure Dome of Kubla Khan	Ormandy—Minneapolis Sym. Orch.	V. 7957
The White Peacock	Barlow—Columbia Sym. Orch.	C. 17140-D
“ “ “	Olga Samaroff Stokowski	V. 7384
GROFÉ, FERDE Grand Canyon Suite	Paul Whiteman—Concert Orch.	V. C-18 '1
Metropolis	“ “ “ “	V. 35933-4
Mississippi Suite	“ “ “ “	V. 35859
HANDEL, GEORGE FREDERICK Dead March from Saul	H.M. Grenadier Guards Band	C. 7340-M
Fireworks	Moore—British Light Orch.	C. 331-M
“ “ “	American Soc. Ancient Instruments	V. 1716
The Harmonious Blacksmith	Wm. Murdoch (piano)	D. 25819-D
“ “ “	Walter Giesecking	C. 68595-D
“ “ “	Alfred Cortot	V. 6752
“ “ “	Wanda Landowska	V. 1193
HAYDN, FRANZ JOSEPH Symphony No. 4 (“The Clock”)	Toscanini—Phil. Orch.	V. M-57
Symphony No. 6 (“Surprise”)	Barlow—Columbia B.C. Orch.	C. M-363
“ “ “ “	Hans Knappertsbusch—Phil. Orch.	D. 25406
“ “ “ “	Koussevitzky—Boston Sym. Orch.	V. M-472
Symphony No. 45 (“Farewell”)	Wood—London Sym. Orch.	C. M-205
Symphony No. 100 (“Military”)	Hans Knappertsbusch—Phil. Orch.	D. 20038-41
“ “ “ “	Walter—Vienna Phil. Orch.	V. M-472
HONEGGER, ARTHUR Pastorale d'Été	Honegger—Grand Sym. Paris	D. 25199

GREAT PROGRAM MUSIC

COMPOSER AND COMPOSITION	INTERPRETER	RECORD NO.
HONEGGER, ARTHUR—Continued		
Pacific 231	Honegger—Grand Sym. Paris	D. 25206
“ “	Continental Sym. Orch.	V. 9276
Prelude to “The Tempest”	Honegger—Grand Sym. Paris	D. 20072
HUMPERDINCK, ENGELBERT		
Overture, Hänsel & Gretel	Paul Minssart—Paris Phil.	D. 25092
IBERT, JACQUES		
A Giddy Girl	Jean Dennerly (piano)	D. 20625
Le Petit Âne Blanc	Marthe Rennesson (piano)	D. 20615
IPPOLITOFF-IVANOFF, MIKAIL		
Caucasian Sketches	Georges Boulanger Orch.	D. 20459
In the Mosque	Victor Sym. Orch.	V. 36017
In the Mountain Pass	Fiedler—Boston “Pops”	V. 12460
“ “ “ “	Victor Sym. Orch.	V. 36017
In the Village	Stokowski—Phila. Orch.	V. 6514
JANSSEN, WERNER		
New Year's Eve in New York	Victor Sym. Orch.	V. 36157-8
LALO, EDOUARD		
Norwegian Rhapsody	Pienné—Concerts Colonne	D. 25331-2
LIADOFF, ANATOLE		
Enchanted Lake	Koussevitzky—Boston Sym. Orch.	V. 14078
Music Box	Walter—Bohemians	C. 252-M
“ “	Coates—London Sym. Orch.	V. 9723
“ “	Fiedler—Boston “Pops”	V. 4390
“ “	Victor Woodwind Ensemble	V. 19923
LISZT, FRANZ		
Au Bord d'une Source	Louis Kentner	C. 69308-D
“ “ “ “	Theophil Demetrescu	D. 20356
La Campanella	Ignaze Friedman	C. 7141-M
“ “ “ “	Ignace Paderewski	V. 6825
Consolation No. 3	Nathan Milstein	C. 68479-D
“ “ “ “	Emil Sauer	C. 69688-D
Dance of the Gnomes	Rachmaninoff	V. 1184
“ “ “ “	Emil Sauer	D. 25110
“ “ “ “	Eileen Joyce	D. 20048
Gondoliera	Josef Hofmann	C. 7024-M
Jeux d'Eaux	Claudio Arrau	D. 25175
Liebestraum	Percy Grainger	C. 7134-M
“ “ “ “	Karol Szreter	D. 25130
“ “ “ “	Wilhelm Bachaus	V. 6532
“ “ “ “	Rudolph Ganz	V. 7290
“ “ “ “	Victor Sym. Orch.	V. 35320
Mazeppa	Knappertsbusch—Phil. Orch.	D. 20082-4
St. Francis Walking on the Water	Sigfrid Grunleis	D. 20359
“ “ “ “ “ “	Alfred Cortot	V. 15245
Totentanz	Kilenyi—Sym. Orch.	C. X-122
“ “ “ “	Sanroma & Boston “Pops”	V. M-392
Venezia e Napoli	Louis Kentner	C. X-105
“ “ “ “	Josef Hofmann	C. 7024-M
“ “ “ “	Karol Szreter	D. 20031
Waldesrauschen	Wilhelm Bachaus	V. 7270

RECORDS OF GREAT PROGRAM MUSIC

COMPOSER AND COMPOSITION	INTERPRETER	RECORD NO.
MACDOWELL, EDWARD		
A.D. 1620	Myra Hess	C. M-234
From an Indian Lodge	Victor Concert Orch.	V. 20342
Indian Suite	Barlow—Columbia Sym. Orch.	C. M-373
To a Water-Lily	Chicago Sym. Orch.	V. 1152
To a Wild Rose	Musical Art Quartet	C. 215-M
" " " "	Chicago Sym. Orch.	V. 1152
" " " "	Michael Gusikoff	V. 19892
Witches' Dance	Felix Dyck	D. 20229
" "	Hans Barth	V. 20396
MASSENET, JULES		
Meditation from Thais	Defosse—Paris Sym. Orch.	D. 25323
" " "	Edith Lorand (violin)	D. 25079
Overture, Manon	G. Cloëz—Grand Sym. Orch.	D. 20088
Overture, Phèdre	Andolfi—Grand Orch.	C. P-69395-D
" "	Hertz—San Francisco Orch.	V. 7154
Scènes Alsaciennes	G. Cloëz—Grand Sym.	D. 25500
MEYERBEER, FRIEDRICH		
Overture, Fingal's Cave	Beecham—London Sym. Orch.	C. 69400
" " "	Bodanzky—Phil. Orch.	D. 25791-2
" " "	Boult—B.B.C. Sym. Orch.	V. 11886
" Midsummer Night's Dream	Fiedler—Boston "Pops" Orch.	V. 11919-20
" Ruy Blas	Boult—B.B.C. Sym. Orch.	V. 11791
Songs Without Words 22 & 47	Wm. Murdoch (piano)	D. 25729
" " " 25	Gregor Piatigorsky (cello)	D. 20066
" " " 30	Marthe Rennesson (piano)	D. 20616
" " " 9	Archer Gibson (organ)	V. 36222
" " " 9	Symphonel—Curtis	V. 25845
" " " Op. 109	Pablo Casals (cello)	V. 7193
" " " E Maj.	Alfred Cortot	V. 15174
Spinning Song	Sergei Rachmaninoff	V. 1326
Spring Song	London Sym. Orch.	V. 11453
" "	Florentine Quartet	V. 20195
" "	Victor Concert Orch.	V. 21449
MOUSSORGSKY, MODESTE		
Night on Bald Mountain	Paray—Concerts Colonne	C. 68305
" " " "	G. Cloëz—Paris Phil. Orch.	D. 20499
" " " "	Coates—London Sym. Orch.	V. 11448
Pictures at an Exhibition	Koussevitzky—Boston Sym.	V. M-102
" " " "	Ormandy—Phila. Orch.	V. M-442
Prélude, Khovantchina	Harty—Halle Orch.	C. 67743-D
MOZART, WOLFGANG AMADEUS		
Overture, Magic Flute	Walter & Orch.	C. 67660-D
Overture, Marriage of Figaro	Milan Sym. Orch.	C. 67947-D
" " " "	Beecham—London Sym. Orch.	C. X-85
Rondo alla Turca	Heger—Phil. Orch.	D. 20453
Overture, Il Seraglio	Weissmann—Phil. Orch.	D. 25155
Overture, Titus	Walter—Vienna Phil. Orch.	V. 12526
Turkish March	Wanda Landowska	V. 1193

GREAT PROGRAM MUSIC

COMPOSER AND COMPOSITION	INTERPRETER	RECORD NO.
NEVIN, ETHELBERT		
A Day in Venice	Victor Salon Orch.	V. 9478
Narcissus	Dajos Bela Orch.	D. 25441
"	Victor Sym. Orch.	V. 9479
NICOLAI, OTTO		
Overture, Merry Wives of Windsor	Beecham—London Sym. Orch.	C. 68938-D
" " " "	Szell—Phil. Orch.	D. 25142
PIERNÉ, GABRIEL		
Entrance of the Little Fauns	Damrosch—New York Sym. Orch.	C. 67345-D
" " " "	Fiedler—Boston "Pops" Orch.	V. 4319
Impressions de Music-Hall	Pierné—Concerts Colonne Orch.	D. 25396-8
March of the Little Lead Soldiers	Victor Concert Orch.	V. 19730
PONCHIELLI, AMILCARE		
Dance of the Hours	Weissmann—Phil. Orch.	D. 25162
" " " "	Fiedler—Boston "Pops" Orch.	V. 11833
" " " "	Lew White (organ)	V. 36225
" " " "	Victor Sym. Orch.	V. 35833
PROKOFIEFF, SERGE		
Love of the Three Oranges, March	Gaston Poulet—Paris	D. 25123-5
" " " " " "	Coates—London Sym. Orch.	V. 9128
" " " " " "	Koussevitzky—Boston	V. 7197
" " " " " "	" "	V. 4950
Peter and the Wolf	Koussevitzky—Boston	V. M-566
" " " "	Smallens—Decca Sym. Orch.	D. 29064-6
RACHMANINOFF, SERGEI		
The Isle of the Dead	Rachmaninoff—Phila. Orch.	V. M-75
RAVEL, MAURICE		
Bolero	Mengelberg—Concertgebouw	C. 67890-1-D
"	Minssart—Paris Sym. Orch.	D. 20074
"	Koussevitzky—Boston Sym. Orch.	V. 7251-2
"	Fiedler—Boston "Pops" Orch.	V. 2174-5
"	Shilkret—Victor Orch.	V. 22571
"	Morton Gould (piano)	V. 24205
Daphnis et Chloë	Gaubert—Orch. des Concerts	C. X-32
" " "	Koussevitzky—Boston	V. 7143-4
" " "	Coppola—Paris Conservatoire	V. 11882
Dream of a Naughty Boy	Continental Sym. Orch.	V. 9306
Jeux d'Eau	Alfred Cortot	V. 7729
Mother Goose Suite	Damrosch—New York Sym.	C. M-74
" " "	Pierné—Paris Conservatoire	D. 25319-20
" " "	Koussevitzky—Boston Sym.	V. 7370-1
Pavane pour une Infante Défunte	Pierné—Concerts Colonne Orch.	D. 25416
" " " "	Freitas—Branco Orch.	C. 68068-D
" " " "	Continental Sym. Orch.	V. 9306
RESPIGHI, OTTORINO		
The Birds	Defauw—Brussels Royal Cons. Orch.	C. X-108
The Fountains of Rome	Molinari—Phil. Orch.	D. 25841-2
" " " "	Weissmann—Phil. Orch.	D. 25375-6
" " " "	Barbirolli—New York Phil. Orch.	V. M-576
" " " "	Coates—London Sym. Orch.	V. 9126-7

RECORDS OF GREAT PROGRAM MUSIC

COMPOSER AND COMPOSITION	INTERPRETER	RECORD NO.
The Pines of Rome	Molajoli—Milan Sym. Orch.	C. 17060-2
" " " "	Panizzo—Milan Sym. Orch.	D. 20146-8
" " " "	Coppola—Paris Conservatoire Orch.	V. 11917-8
RIMSKY-KORSAKOFF, NIKOLAI		
Flight of the Bumble Bee	Harty—Halle Orch.	C. 67748-D
" " " "	Joseph Szigeti (violin)	C. 7304-M
" " " "	Anatole Kitain (piano)	C. 69272-D
" " " "	Pablo Casals (cello)	V. 7193
" " " "	Stock—Chicago Sym.	V. 6579
" " " "	Vronsky-Babin (two pianos)	V. 4377
" " " "	The Aeolians	V. 4376
" " " "	Jascha Heifetz (violin)	V. 1645
Russian Easter	H.M. Grenadier Guards	D. 25649
" " " "	Stokowski—Phila. Orch.	V. 7018-9
Schéhérazade Suite	G. Cloëz—Grand Sym. Orch.	D. 25561-6
" " " "	Stokowski—Phila. Orch.	V. 8698-8703
" " " "	Dorati—London Phil. Orch.	V. M-509
The Snow Maiden	Coates—London Sym. Orch.	V. 11454
ROSSINI, GIOACCHINO		
Overture, Barber of Seville	Mascagni—Phil. Orch.	D. 25141
Boutique Fantasque	Goossens—London Sym. Orch.	V. M-415
Overture, Italians in Algiers	Toscanini—Phil. Orch.	V. 14161
" " " "	Victor Sym. Orch.	V. 24109
Overture, Semiramide	Weissmann—Phil. Orch.	D. 25005
" " " "	Toscanini—Phil. Orch.	V. M-408
" " " "	Victor Sym. Orch.	V. 22238
Overture, William Tell	Beecham—London Sym. Orch.	C. X-60
" " " "	Mascagni—Phil. Orch.	D. 25457-8
RUBINSTEIN, ANTON		
Kamennoi-Ostrow	Fiedler—Boston "Pops" Orch.	V. 12191
" " " "	Victor Sym. Orch.	V. 35820
SAINT-SAËNS, CAMILLE		
Bacchanale	Pienné—Concerts Colonne	D. 25334
Carnival of the Animals	Stokowski—Phila. Orch.	V. M-71
Le Cygne (The Swan)	Lorenzi & Torch (harp-organ)	C. 418-M
" " " "	Emanuel Feuermann (cello)	D. 25085
" " " "	Gregor Piatigorsky (cello)	D. 20043
Danse Macabre	G. Cloëz—Philharmonic Orch.	D. 25525
" " " "	Karol Szepter	D. 25232
" " " "	Stokowski—Phila. Orch.	V. 14162
Phaëton	G. Cloëz—Philharmonic Orch.	D. 20006
" " " "	Coppola—Société des Concerts de Conservatoire	V. 11431
Le Rouet d'Omphale	G. Cloëz—Grand Sym. Orch.	D. 25419-20
Suite Algérienne	G. Cloëz—Grand Sym. Orch.	D. 20079-81
" " " "	Continental Sym. Orch.	V. 9296
SCHUBERT, FRANZ		
Rosamunde Ballet	Heger—Philharmonic Orch.	D. 20551-2
" " " "	Koussevitzky—Boston Sym. Orch.	V. 14119
" " " "	Stokowski—Phila. Orch.	V. 1312

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COMPOSER AND COMPOSITION	INTERPRETER	RECORD NO.
SCHUBERT, FRANZ—Continued		
Rosamunde Ballet	Bruno Walter—London Sym. Orch.	V. 12534
" "	Victor Salon Orch.	V. 9307
Rosamunde Overture	Sir Hamilton Harty—Halle Orch.	C. 68322-D
" "	Sargent—New Symphony Orch.	V. 9475
SCHUMANN, ROBERT		
Abendlied (Evening Song)	Vienna Trio	D. 23050
" " "	Gregor Piatigorsky (cello)	D. 25139
" " "	Albert Spalding (violin)	V. 1727
Carnaval	Goehr—London Phil. Orch.	C. 69461
"	Karol Szreter (piano)	D. 25239-91
"	Sergei Rachmaninoff (piano)	V. M-70
"	Goossens—London Sym. Orch.	V. M-513
"	Myra Hess (piano)	V. M-476
Frühlingsnacht	Josef Lhevinne	V. 8766
Manfred Overture	Max von Schillings—Philharmonic Orch.	D. 25474-5
" "	Sir Adrian Boult—B.B.C. Sym.	V. 11713-4
Nachstück	Archer Gibson (organ)	V. 36166
"	Wilhelm Bachaus (piano)	V. 14978
Papillons	Alfred Cortot	V. 1819-20
The Prophet Bird	Ignace Paderewski	V. 1426
Träumerei	Efrem Zimbalist (violin)	C. 17105-D
"	Gregor Piatigorsky (cello)	D. 20019
"	Ormandy—Minneapolis Orch.	V. 8285
"	Mischa Elman (violin)	V. 1482
"	Elman—Casals	V. 1178
"	Elman—Victor String Ensemble	V. 19354
"	Edwin Lemare (organ)	V. 35843
"	Albert Spalding (violin)	V. 1727
SCRIABIN, ALEXANDER		
Poem of Ecstasy	Stokowski—Phila. Orch.	V. M-125
Prometheus: Poem of Fire	" " "	"
SIBELIUS, JEAN		
Finlandia	Beecham—London Phil. Orch.	C. 69180-D
"	Weissmann—Philharmonic Orch.	D. 25418
"	Reginald Foort (organ)	V. 20225
"	Royal Albert Hall Orch.	V. 9015
"	Stokowski—Phila. Orch.	V. 7412
"	Victor Sym. Orch.	V. 36227
Night Ride and Sunrise, The Oceanides	Sir Adrian Boult—B.B.C. Sym.	V. M-311
Pohjola's Daughter	Kajanus—London Sym. Orch.	V. M-333
"	Koussevitzky—Boston Sym. Orch.	V. M-474
The Swan of Tuonela	Stokowski—Phila. Sym. Orch.	V. 7380
Valse Triste	Sir Hamilton Harty—London Phil.	C. 7322-M
" "	Sir Henry Wood—Queen's Hall Orch.	D. 20220
" "	Dajos Bela Orch.	D. 25277
" "	Stock—Chicago Sym. Orch.	V. 6579
" "	Stokowski—Phila. Orch.	V. 14726
" "	Goossens—Symphony Orch.	V. 9926
" "	Victor Concert Orch.	V. 30223

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SINDING, CHRISTIAN		
Rustle of Spring	The Bohemians	C. 410-M
" " "	Marthe Rennesson (piano)	D. 20616
" " "	Weissmann—Philharmonic Orch.	D. 20453
" " "	Hans Barth (piano)	V. 20121
SMETANA, FRIEDRICH		
Overture, The Bartered Bride	Hamilton Harty—London Phil. Orch.	C. 7314-M
" " " "	Stock—Chicago Sym. Orch.	V. 1555
From Bohemia's Meadows and Forests	Kubelik—Czech Phil. Orch.	V. M-523
The Moldau	Mörke—Philharmonic Orch.	D. 25203-4
" " "	Blech—Berlin State Opera Orch.	V. 11434-5
" " "	Kubelik—Czech Phil. Orch.	V. M-523
" " "	Victor Sym. Orch.	V. 21748-9
STRAUSS, JOHANN		
Overture, Die Fledermaus	Walter—Berlin State Opera Orch.	C. 9080-M
" " "	Bodanzky—Phil. Orch.	D. 25081
" " "	Dajos Bela Orch.	D. 25154
" " "	Ormandy—Minneapolis Orch.	V. 8651
" " "	Victor Sym. Orch.	V. 35956
" " "	Marek Weber Orch.	V. 36226
<i>Waltzes:</i>		
Artist's Life	Walter—Orch. Raymonde	C. 368-M
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" " "	Dajos Bela Orch.	D. 25033
The Beautiful Blue Danube	Walter—Orch. Raymonde	C. 262-M
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" " " "	Mörke—Philharmonic Orch.	D. 25173
" " " "	Ormandy—Minneapolis Sym. Orch.	V. 8650
" " " "	Stokowski—Phila. Orch.	V. 15425
" " " "	Josef Lhevinne (piano)	V. 6840
" " " "	Vienna Choir Boys	V. 1908
" " " "	Marek Weber's Orch.	V. 25109
" " " "	Pryor's Band	V. 35799
" " " "	International Concert Orch.	V. 35927
" " " "	Ray Noble and his Orch.	V. 24806
" " " "	Tommy Dorsey and his Orch.	V. 25556
Roses from the South	Bruno Walter and Orch.	C. 69561-D
" " " "	Stock—Chicago Symphony Orch.	V. 6647
" " " "	Pryor's Band	V. 35799
" " " "	Anton's Paramount Theater Orch.	V. 26322
Tales from the Vienna Woods	Walter and Symphony Orch.	C. 69562-D
" " " " "	Edith Lorand and Viennese Orch.	D. 25327
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" " " " "	Ormandy—Minneapolis Orch.	V. 8652
" " " " "	Leo Reisman's Orch.	V. 25745
" " " " "	Marek Weber and his Orch.	V. 20915
Thousand and One Nights	Weingartner and Orch.	C. 69563-D
" " " " "	Krauss—Vienna Phil. Orch.	V. 9990
Voices of Spring	Walter—Orch. Raymonde	C. 360-M
" " " "	Weingartner and Orch.	C. 69564-D

GREAT PROGRAM MUSIC

COMPOSER AND COMPOSITION	INTERPRETER	RECORD NO.
STRAUSS, JOHANN—Continued		
Voices of Spring	Dajos Bela Orch.	D. 25153
“ “ “	Koussevitzky—Boston Sym. Orch.	V. 6903
“ “ “	Szell—Vienna Phil. Orch.	V. 8925
“ “ “	Fiedler—Boston “Pops” Orch.	V. 4387
Wienerblut	Dajos Bela Orch.	D. 25153
“	Boston Sym. Orch.	V. 6903
“	Fiedler—Boston “Pops” Orch.	V. 12193
Wine, Women and Song	Bodanzky—Phil. Sym. Orch.	D. 25388
“ “ “ “	Fiedler—Boston “Pops” Orch.	V. 12192
“ “ “ “	Stock—Chicago Orch.	V. 6647
STRAUSS, RICHARD		
Also Sprach Zarathustra	Koussevitzky—Boston Sym.	V. M-257
Dance of the Seven Veils	Walter—Berlin Phil. Orch.	C. 67814-D
Death and Transfiguration	Weissmann—Phil. Orch.	D. 25350-2
“ “ “	Stokowski—Phila. Orch.	V. M-217
Don Juan	Klemperer—Phil. Orch.	D. 25444-5
“ “	Coates—Sym. Orch.	V. 9114-5
“ “	Busch—London Phil. Orch.	V. M-351
Don Quixote	Beecham—New York Phil. Orch.	V. M-144
Ein Heldenleben	Mengelberg—New York Phil. Orch.	V. M-44
Symphonia Domestica	Ormandy—Phila. Orch.	V. M-520
Tales from the Orient	Marek Weber’s Orch.	V. 36181
Till Eulenspiegel’s Merry Pranks	Klemperer—Phil. Orch.	D. 25421-2
“ “ “ “	Defauw—Brussels Orch.	C. 67478-8-D
“ “ “ “	Busch—B.B.C. Sym. Orch.	V. 11724-5
STRAVINSKY, IGOR		
Apollon Musagete	Boyd Neel Orch.	D. 25700-3-D
“ “	Stravinsky—Orch.	V. M-49
The Firebird	Stravinsky—Orch.	C. M-115
“ “	Boyd Neel Orch.	D. 25541-3
“ “	Stokowski—Phila. Orch.	V. M-291
Fireworks	Pierné—Concerts Colonne Orch.	D. 25509
Pastorale	Szigeti—Magalov	C. 7304-M
“	Dushkin—Wind Quartet	C. 17075-D
“	Stokowski—Phila. Orch.	V. 1998
Petrouschka (Suite)	Stravinsky—Orch.	C. M-109
“ “	Pierné—Concerts Colonne Orch.	D. 25528-8
“ “	Stokowski—Phila. Orch.	V. M-574
Le Sacre du Printemps	Stravinsky—Orch.	C. M-129
“ “ “ “	Stokowski—Phila. Orch.	V. M-74
Suite of Pulcinella	Stravinsky—Orch.	C. X-36
TAYLOR, DEEMS		
Through the Looking Glass	Barlow—Columbia B.C. Orch.	C. M-350
TCHAIKOWSKY, PETER I.		
Aurora’s Wedding	Kurtz—London Phil. Orch.	V. M-326
Chanson Triste	Dajos Bela Orch.	D. 25152
1812 Overture	Fiedler—Boston “Pops” Orch.	V. M-515
“ “	Stokowski—Phila. Orch.	V. 7499-7500
Francesca da Rimini	Coates—London Sym. Orch.	V. 11091-2
Hamlet Overture	Coates—London Sym. Orch.	V. M-395

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COMPOSER AND COMPOSITION	INTERPRETER	RECORD NO.
Humoresque	Fritz Kreisler	V. 1170
Marche Slav	Stokowski—Phila. Orch.	V. 6513
" "	Fiedler—Boston "Pops" Orch.	V. 12006
Nutcracker Suite	Heger—Philharmonic Orch.	D. 25182-4
" "	Smallens—Decca Sym. Orch.	D. 23071-3
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Romeo and Juliet Fantasie Overture	Mengelberg—Concertgebouw	C. X-33
" " " " "	Stokowski—Phila. Orch.	V. M-46
" " " " "	Koussevitzky—Boston Orch.	V. M-347
Sleeping Beauty Ballet	Fiedler—Boston "Pops" Orch.	V. 11932
Song Without Words	Stokowski—Phila. Orch.	V. 7202
The Swan Lake	Dorati—London Phil. Orch.	C. M-349
" " " " "	Barbirolli—London Phil. Orch.	V. 11666-7
Symphony No. 4	Mengelberg—Concertgebouw	C. M-133
" " " " "	" "	D. 25432-6
" " " " "	Stokowski—Phila. Orch.	V. M-48
" " " " "	Koussevitzky—Boston Sym. Orch.	V. M-327
Symphony No. 6 ("Pathétique")	Gaubert—Paris Conservatoire Orch.	C. M-277
" " " " "	Koussevitzky—Boston Orch.	V. M-85
" " " " "	Ormandy—Phila. Orch.	V. M-337
Troika	Sergei Rachmaninoff (piano)	V. 6857
WAGNER, RICHARD		
A Faust Overture	Beecham—London Phil. Orch.	C. X-63
" " " " "	Coates—London Sym. Orch.	V. 9794
Fire Music (Die Walküre)	Von Hüsslin—Bayreuth Festival Orch.	C. M-338
" " " " "	Coates—Sym. Orch.	V. 9006
Overture, Flying Dutchman	Beecham—London Phil. Orch.	C. X-107
" " " " "	Mörike—Phil. Orch.	D. 25100-1
" " " " "	New York Phil. Orch.	V. 6547
" " " " "	Berlin State Phil. Orch.	V. 9275
Götterdämmerung, Siegfried's Funeral March	Bruno Walter—Orch.	C. 68044-D
Götterdämmerung, Siegfried's Rhine Journey	Mörike—Philharm. Orch.	D. 25377
" " " " "	Bruno Walter—Orch.	C. 68101-D
Lohengrin, Prelude to Act III	Beecham—London Phil. Orch.	C. 68594-D
" " " " "	Bodanzky—Philharm. Orch.	D. 25556
" " " " "	Toscanini—Phil. Sym. Orch.	V. 14007
" " " " "	Chicago Sym. Orch.	V. 7386
" " " " "	Coates—Sym. Orch.	V. 9005
" " " " "	Victor Herbert's Orch.	V. 55048
" Prelude	Mengelberg—Concertgebouw Orch.	D. 25270
" " " " "	Toscanini—Phil. Sym. Orch.	V. 14006
" " " " "	Stokowski—Philadelphia Orch.	V. 6791
Prelude to Die Meistersinger	Beecham—London Phil. Orch.	C. 68854-D
" " " " "	Bodanzky—Phil. Orch.	D. 25555
" " " " "	Karl Muck—Berlin State Opera Orch.	V. 6858-9
" " " " "	Stock—Chicago Sym. Orch.	V. 6651
Prelude to Parsifal	Columbia Orch.	C. 67572-3-D
" " " " "	Muck—Berlin State Opera Orch.	V. 6858-62
" " " " "	Stokowski—Phila. Orch.	V. 14722-31

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COMPOSER AND COMPOSITION	INTERPRETER	RECORD NO.
WAGNER, RICHARD—Continued		
Good Friday Spell	Bayreuth Festival Orch.	C. 67370-1-D
" " "	Stokowski—Phila. Sym. Orch.	V. 14732-5
Rheingold, Entrance of the Gods	Bayreuth Festival Orch.	C. 67373-D
" " " " "	Siegfried Wagner—Phil. Orch.	D. 25073
" " " " "	Stokowski—Phila. Orch.	V. 7801
" " " " "	Coates—Sym. Orch.	V. 9109
Rienzi Overture	Weissmann—Phil. Orch.	D. 25073
" " "	Fiedler—Boston "Pops" Orch.	V. 12447-8
" " "	Stokowski—Philadelphia Orch.	V. 6624-5
Siegfried, Forest Murmurs	Bayreuth Festival Orch.	C. 67371-D
" " "	Pienné—Concerts Colonne Orch.	D. 25504
" " "	Mengelberg—Phil. Orch.	V. 7192
Tannhäuser Overture	Mengelberg—Concertgebouw Orch.	C. 68082-3-D
" " "	Beecham—London Phil. Orch.	C. 69413-4-D
" " "	Mengelberg—Concertgebouw Orch.	D. 25108-9
" " "	Stokowski—Phila. Orch.	V. 15310-4
" " "	Coates—Sym. Orch.	V. 9059-60
Tristan und Isolde, Prelude	Elmendorf—Bayreuth Orch.	C. M-101
" " " " "	Stokowski—Philadelphia Orch.	V. 15302-6
" " " " "	Hertz—San Francisco Sym. Orch.	V. 6585
Ride of the Valkyries (Die Walküre)	Von Hösslin—Bayreuth Festival Orch.	C. M-338
" " " " " "	Sir Henry Wood—Queen's Hall Orch.	D. 25569
" " " " " "	Coates—Symphony Orch.	V. 9163
" " " " " "	Stokowski—Phila. Orch.	V. M-248
Siegfried Idyl	Bruno Walter—Orch.	C. X-26
" " "	Meyrowitz—Grand Opera Orch.	C. X-73
" " "	Weingartner—London Phil. Orch.	C. X-139
" " "	Muck—Berlin State Opera Orch.	V. 7381-2
" " "	Toscanini—Phil. Orch.	V. M-308
WEBER, CARL MARIA VON		
Overture, Euryanthe	Mengelberg—Concertgebouw	C. 68069-D
" " "	Von Schillings—Phil. Orch.	D. 25098-9
" " "	Blech—Berlin State Opera Orch.	V. 9398
" " "	Sir Adrian Boult—B.B.C. Orch.	V. 12037
Overture, Der Freischütz	Beecham—London Phil. Orch.	C. 68986-D
" " " "	Brecher—Phil. Orch.	D. 25349
" " " "	Weissmann—Phil. Orch.	D. 25151
" " " "	Fiedler—Boston "Pops" Orch.	V. 12040
" " " "	Hertz—San Francisco Orch.	V. 6705
Overture, Oberon	Beecham—London Phil. Orch.	C. 69410-D
" " " "	Mengelberg—Concertgebouw	C. X-34
" " " "	Mengelberg—Concertgebouw	D. 25522-3
" " " "	Coates—Symphony Orch.	V. 9122
" " " "	Fiedler—Boston "Pops" Orch.	V. 12043
WILLIAMS, VAUGHAN		
London Symphony	Sir Henry Wood—Queen's Hall Orch.	D. 25618-22

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